



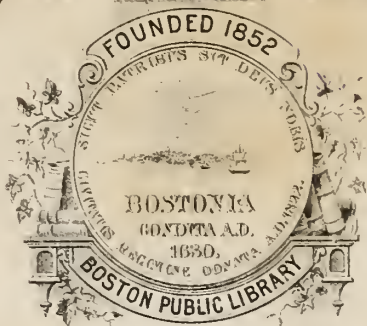
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# P R E F A C E.

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In preparing this work for publication, I make no attempt at producing an elaborate and scientific work. Those who may desire a fuller discussion of principles are referred to the methods of F. Sor and D. Aguado. However valuable these may be as works of reference to the teacher and the advanced scholar, they are poorly adapted to the use of beginners. All of the foreign works by the great Masters which have fallen under my observation, though valuable for what they contain are yet deficient in some important particular. Some omit the elementary explanations, some the harmonics, others have made little or no mention of the great number of musical embellishments constantly occurring in music, and all of them omit entirely the very necessary elementary time lessons and the easy, graduated examples in music by which the learner may with comparative ease and certainty be led to the acquisition of a knowledge thereof. This last omission greatly increases the labors of the teacher, and is a serious hinderance to every learner who is but commencing the study of music. I have seen no work by any of the great Masters which treated of time, with lessons for practice, nor any work of lesser pretensions which contained more than a very meagre introduction to this indispensable requisite of a general and popular instruction book.

The structure and management of the guitar, as of the piano, did not at once attain to the present degree of perfection. About the year 1788, the guitar became a favorite at several courts in Europe, and for sixteen years Jacob Augustus Otto, at Halle, had more orders from Weimar, Leipzig, Dresden and Berlin for guitars than he could execute. At that time it had but five strings, the fifth, only, being covered with wire. Herr Naumann, Maitre de Chapelle, at Dresden, gave Mr. Otto the first order for a guitar with the sixth, or low E string. Mr. Otto added the sixth string, and covered that and the fourth with wire and thus the stringing of the instrument was perfected as we now have it. During this season of popularity of the guitar in the highest circles of society in Europe and for many years subsequently, encouragement and patronage were extended to men of genius who thus were enabled to devote themselves to the study of the character, fingering and resources of this beautiful instrument, and who, without Masters or methods of study, conquered by their perseverance its difficulties, developed its beauties and gave, in their written works, the result of their experience and observation, and marked out the course they so successfully pursued, for our guidance. Those early Masters, Sor, Fossa, Aguado, Giuliani, Carulli and others, who have developed and given us the true system of the guitar, are and will long remain the master spirits from whose works all true admirers of the instrument must draw their inspiration. However, the published methods of these eminent men must be regarded as a series of valuable contributions toward a general result, each being incomplete as a work of general instruction. In fact I am not aware of any work which contains a complete summary of all that is necessary for a learner to study and practice, including lessons on time, so necessary to the beginner in music. Those, too, who already understand music will be more easily and surely led to a knowledge of the fingering, general execution and modes of expression on the instrument by a course of practice graduated from the simple to the more difficult.

A work, then, for general use must embody the excellencies of the best existing works and supply those things omitted, but which are necessary, proceeding upon the supposition that the learner has to study music, as well as the instrument.

I would here advert to two very erroneous ideas often held by persons desirous of commencing the study of this instrument; one of which is that any small cheap work, abridgment, compilation or "primer without a master," in short anything would do for the first lessons. This is an error of great magnitude, for it is seldom that any amount of correct teaching can eradicate the errors engrafted on one who has used such books by himself or under an unskilful teacher.

The second erroneous idea often met with is entertained by many who desire to learn a little for social entertainment and enjoyment. They do not think it necessary to learn thoroughly the elements of music or to spend much time in acquiring a systematic fingering; but after a few lessons enter at once upon the practice of such light pieces as might be used with éclat at home and in social gatherings. This too is a serious error, for that which has not been properly and well learned cannot be correctly and elegantly performed. He who would do a little well, must have taste and correctly understand the art. In compiling and arranging this work I have consulted the following standard works and made such extracts from them as I judged adapted to my purpose. They are all foreign works.

Methode pour la guitare, par F. Sor. Vingt-quatre leçons progressives, F. Sor. Metodo de guitarra, por D. Aguado. Exercicios faciles y muy utiles, D. Aguado. Vingt quatre petites pieces pour servir de leçons, F. Sor. Complete method, by F. Carulli. Sequel a' la methode, F. Carulli. Methode complete pour la guitare, M. Carcassi. Twenty-five Etudes melodiques progressives, Carcassi op. 60. Studio per la Chitarra, Mauro Giuliani. Schule fur die guitare, von J. K. Mertz. Soixante leçons pour deux guitares à l'usage des commençants J. Kuffner op. 168.

The above comprise the best elementary works ever published for the guitar. Arrangements and selections have been made from various other sources and when no examples could be found to illustrate the manner of executing certain kinds of passages, the author has undertaken to supply them.

In compiling and composing this method the aim has been to embrace the most necessary matter and illustrations from every available source and to supply omissions, to the end that an instruction book, correct and quite complete in its expositions, its selections for practice of an agreeable character, and the whole work better adapted to the wants of all classes of learners than any single work now before the public; one that should be entitled to the favorable regard of the teacher, the amateur, the scholar and of every admirer of this beautiful instrument; so expressive, so sweet and of such variety of intonation that it has, in some form, from the remotest antiquity ever been an universal favorite among both the rude and the cultivated. I am very far from supposing my efforts free from all faults or defects, yet a hope is entertained that the fullness, correctness and variety of musical matter will outweigh lesser considerations. I do not write for those who are already masters or professors, but to present a work for learners of all classes. The system of the Great Masters has been rigidly followed and well settled principles strictly adhered to. I have endeavored to present a fuller, more agreeable and better course of practice than has heretofore been given in works of this character, and to elevate the study of this beautiful instrument, from what at times seems a severe task, to a pleasing recreation. If I have in these several respects improved upon the works of my predecessors, my object has been attained.

THE AUTHOR.

# PLATE 1.



*Fig. 1*



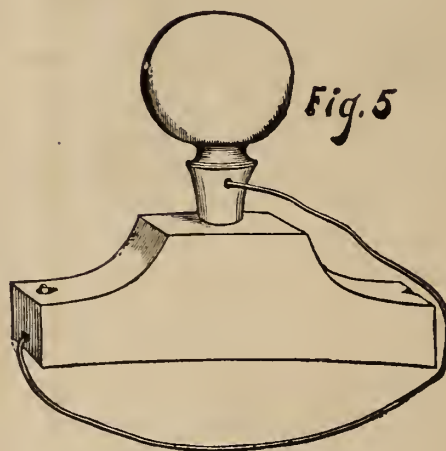
*Fig. 2*



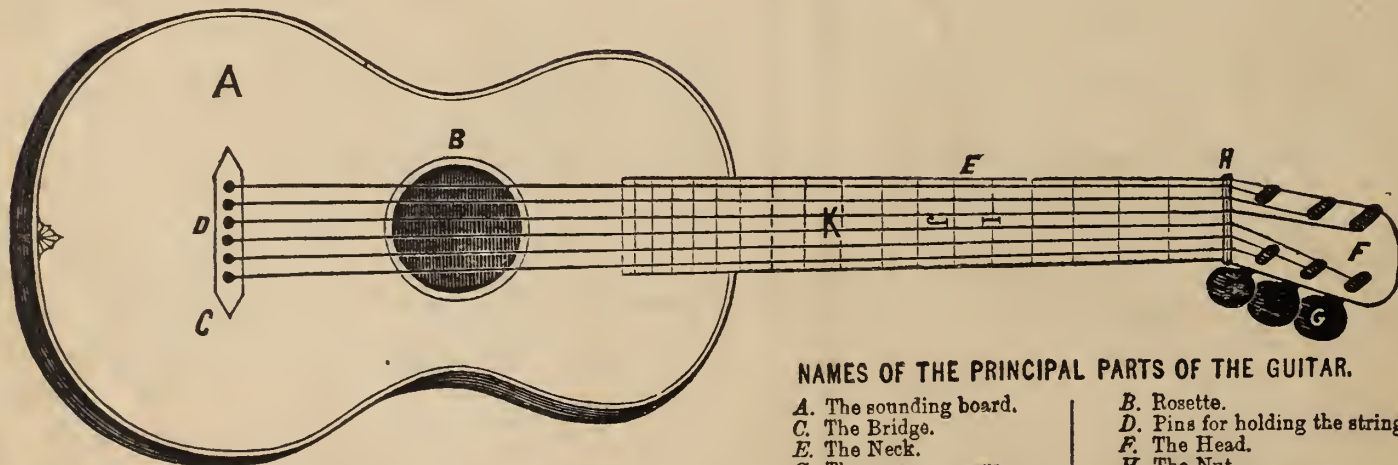
*Fig. 3*



*Fig. 4*



*Fig. 5*



**K. THE FINGER-BOARD, THE UPPER SIDE OF THE NECK, IN WHICH THE FRETS ARE INSERTED.**

## NAMES OF THE PRINCIPAL PARTS OF THE GUITAR.

A. The sounding board.

C. The Bridge.

E. The Neck.

G. The pegs or screws.

I. The Frets, little metallic bars across the finger-board.

B. Rosette.

D. Pins for holding the strings.

F. The Head.

H. The Nut.

J. Spaces between the frets.



# NATURAL SCALE ON EACH STRING.

The distance from one fret to the next is a semitone.

EACH STAFF REPRESENTS ONE STRING OF THE GUITAR.

1st String.  
2d String.  
3d String.  
4th String.  
5th String.  
6th String.

OPEN STRINGS.

FRETS 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

EACH STAFF REPRESENTS ONE STRING OF THE GUITAR.

1st String.  
2d String.  
3d String.  
4th String.  
5th String.  
6th String.

OPEN STRINGS.

FRETS 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

## CHROMATIC SCALE ON EACH STRING.



TABLE OF HARMONIC TONES IN GENERAL USE, AND THE PLACES ON THE

FINGER-BOARD WHERE THEY ARE MADE.

The true pitch of these tones is as written in this table. Those between the 2d and 3d frets are but little used.



# PART FIRST.

## ELEMENTARY PRINCIPLES OF MUSIC.

**SOUND** is the audible action of a vibrating body. A musical sound is a simple and clear sound whose pitch can be determined.

A **TONE** is a musical sound of a certain, definite and known pitch.

**MUSIC** is the art of expressing the feelings, and of exciting and entertaining the ear in an agreeable manner, by means of the proper combination and expression of tones.

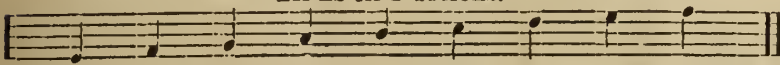
**MELODY** is a series of single tones arranged in conformity to the principles of the art of music.

**HARMONY.** Several tones combined, agreeably to the art of music, and heard together is harmony.

**NOTES.** To indicate particular musical sounds or tones, certain signs are made use of, called notes.

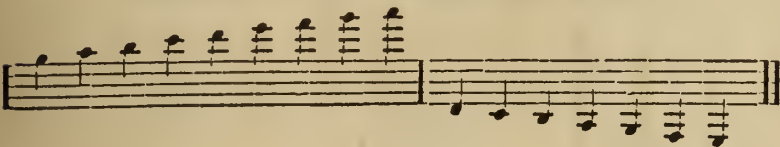
**THE STAVE.** Notes are written on five horizontal and parallel lines and the spaces between them, these five lines and the four spaces between them are called the stave.

THE STAVE, WITH THE NOTES WRITTEN UPON ITS LINES AND SPACES.

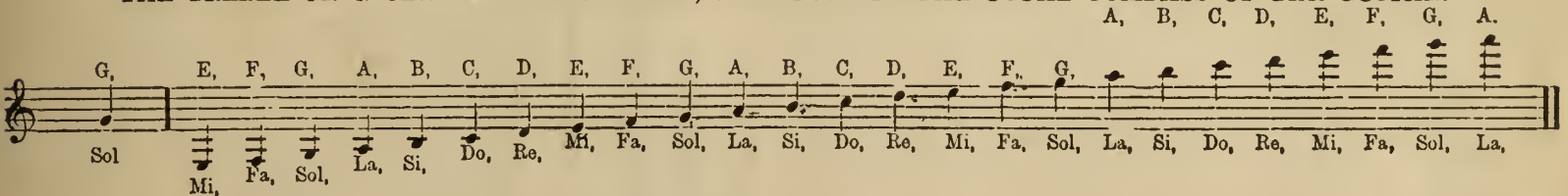


The stave, or staff as it is also called, is insufficient to contain all the notes used in writing music, and when necessary, short lines are added above or below; these are called added or leger lines.

NOTES WITH THE ADDED OR LEGER LINES.



THE TREBLE OR G CLEF WITH ITS NOTES, THROUGHOUT THE USUAL COMPASS OF THE GUITAR.

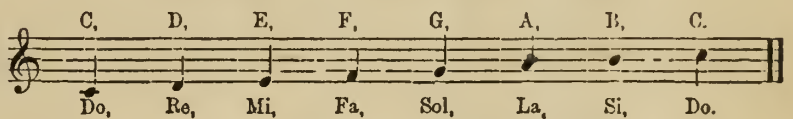





This is the usual compass of the guitar, but its scale is occasionally extended one or two notes lower by tuning the sixth string one or two notes lower, in order to play certain arrangements, and the finger-board of some instruments are extended upwards from one to two notes higher than the above scale.

In music it is essential that every tone should have some determinate length of duration relatively to the tones which precede and follow, and the performer must have at his command some means, or a knowledge of some general and particular rules whereby this may be accomplished. Happily, in the development and progress of the art of music, the system of notation as we now have it, is so arranged that the musician is enabled to deter-

**The GAMUT, or SCALE.** There are seven natural notes in music, which are named after the first seven letters of the alphabet, namely: A, B, C, D, E, F, G. They are also called after the following seven syllables: Do, Re, Mi, Fa, Sol, La, Si. These seven notes, with the first one repeated at the end of the series, form what is called a Gamut or Scale.

THE GAMUT IN THE NATURAL KEY OF C.



**THE CLEFS.** The clefs are signs placed at the beginning of the staves to enable one to determine the name and pitch of any note. It points out the name and pitch of one particular note and by so doing, gives a key to all the notes, as they follow in the direct or reverse order of the alphabet as we ascend or descend from the one note pointed out. There are three kinds or forms of Clefs made use of in music; namely, the Bass or F Clef  The Tenor or C Clef,  and the Treble, or G Clef  The Treble or G Clef is that which is used in all Guitar music as being best adapted to its compass. Its broadest part is placed across the second line of the stave and shows that the note upon that line is G, hence its name.

mine instantly at sight of a note, not only its exact pitch but also its exact relative duration with respect to other notes in the same piece. The stave, with its lines and spaces, its added, or leger lines, above and below, and the various clefs placed at the beginning of each, enable one to determine with absolute certainty the pitch of every note, and in looking over a piece of music it will be observed that various notes differ in appearance or form. Some are mere circles, some of these circles have stems, some are large dots with stems and some have their stems connected by one or more horizontal lines. These differences of form are the means by which we are enabled to determine instantly the value or duration of a note relatively to others.



## TABLE SHOWING THE FORMS OF THE NOTES AND RESTS.

The production of tones of different lengths, and the exact measurement of their duration with respect to each other, is indispensable to the goodness of music, accordingly different forms of notes have been invented to represent these different relative durations of tones.

There are seven different kinds or forms of notes. There are also seven signs of silence, called rests; one for each of the seven notes. These rests indicate that the performer should remain silent for the exact length of time which should be given to the note represented by the rest.

### THE SEVEN DIFFERENT KINDS OF NOTES WITH THEIR CORRESPONDING RESTS.

WHOLE NOTE OR SEMIBREVE.	WHOLE REST.
HALF NOTE OR MINIM.	HALF REST.
QUARTER NOTE OR CROTCHET.	QUARTER REST.
EIGHTH NOTE OR QUAVER.	EIGHTH REST.
SIXTEENTH NOTE OR SEMI-QUAVER.	SIXTEENTH REST.
THIRTY-SECOND NOTE OR DEMI-SEMI-QUAVER.	THIRTY-SECOND REST.
SIXTY-FOURTH NOTE OR HEMI-DEMI-SEMI-QUAVER.	SIXTY-FOURTH REST.

### DOTS PLACED AFTER NOTES OR RESTS.

When a dot is placed immediately after a note or rest it increases the length of such note or rest one half. As for example, a dotted whole note is equal to three half notes, a dotted half note is equal to three quarter notes, &c.

By the use of the Dot and the Tie, lengths of sounds and of rests may be expressed which are not provided for by the form of any single note or rest.

#### DOTTED NOTES AND RESTS AND THEIR EQUIVALENTS.

WRITTEN.	VALUE.

A second dot placed after a note or rest adds half as much more as the first dot.

WRITTEN.	VALUE.

When two or more notes on the same degree of the staff are connected by a tie — only the first is to be played and its sound prolonged sufficiently to include the time of the one, or several tied notes which follow. They are as one note having their values combined.

WRITTEN.	VALUE.

Several measures may be connected by ties when the sound of the first note must be prolonged unbroken throughout the whole time of such passage.

Rests of several measures duration may be written thus:

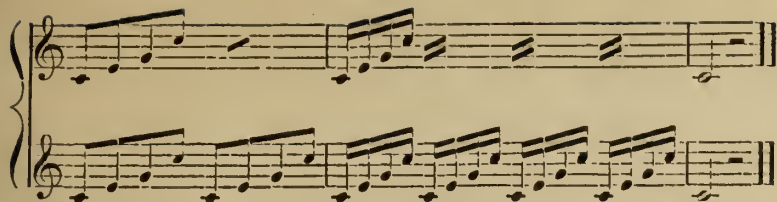
1 Measure.	2 Measures.	3 Measures.	4 Measures or thus.	8 Measures.

Sometimes figures are placed over these rests to indicate the number of measures intended.

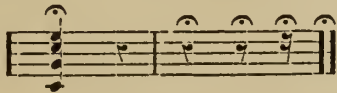
The double bar shows the end of a piece or a part; and with dots before it means to repeat the part immediately preceding it.

Abbreviations are often used in music whereby several notes are represented by one, or by a single sign.





The Pause  $\circ$  when placed over notes or rests, denotes a slight pause at that point. When placed over a double bar it denotes the end of the piece.



### TIME.

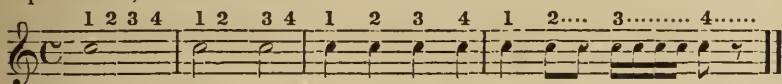
Time is the measure of sounds in regard to their continuance or duration and is either common or triple.

All music is divided by vertical lines or bars, drawn across the staff, into small portions of equal value or duration, called Measures.

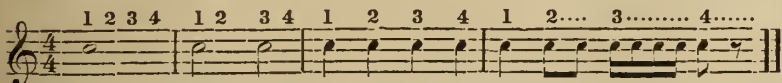
The quantity contained in each measure of a piece is indicated by figures, or signs placed at the beginning of each piece, or at the commencement of any part where there is a change from the original time. These figures or signs show the amount or fractions of the whole note contained in each measure. When the fractions are even, as  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{1}{2}$  &c., it is called common time; when of an odd number as  $\frac{3}{4}$   $\frac{3}{8}$  &c., it is called triple time.

The following examples show the different kinds of measures in general use, the manner of marking them by figures or signs placed at the commencement of each piece and the proper manner of beating time.

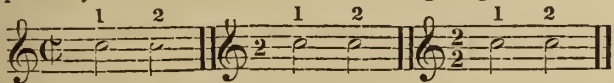
As before remarked, Time is either Common or Triple. Common time is divided into simple and compound common time. Triple time is also divided in the same manner. Simple common time is indicated by the following signs and figures. First by the sign C, which shows that there are four quarter notes, or their equivalent, to each measure.



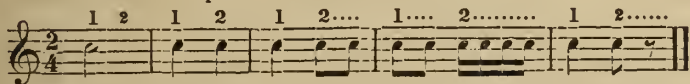
Second. By the figures  $\frac{4}{4}$  which have precisely the same signification.



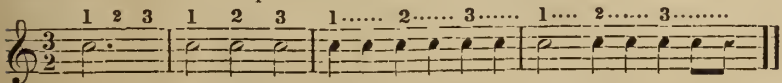
Third. By the following sign  $\text{C}$  and the figures  $\frac{2}{2}$ . This last is called *Alla Breve* time, and is of the same value, or contains the same quantity in each measure as the foregoing.



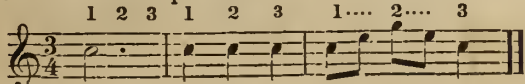
Fourth. By the figures  $\frac{2}{4}$  which show that there are two quarter notes or their equivalent to each measure.



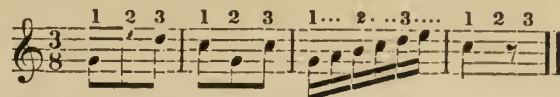
There are three kinds of Simple Triple time as follows. First, that marked with the figures  $\frac{3}{2}$  which shows that there are three half notes or their equivalent in each measure.



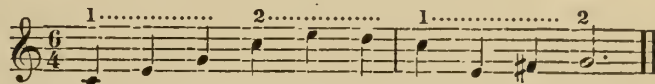
Second. By the figures  $\frac{3}{4}$  which shows that there are three quarter notes or their equivalent in each measure.



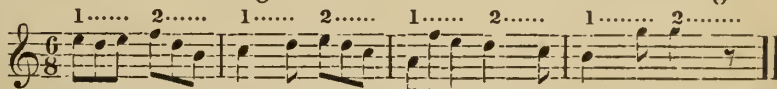
Third. By the figures  $\frac{3}{8}$  which shows that there are three eighth notes or their equivalent in each measure.



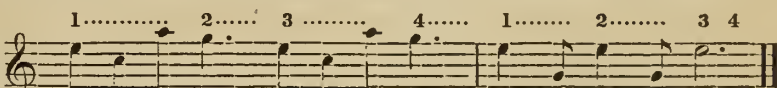
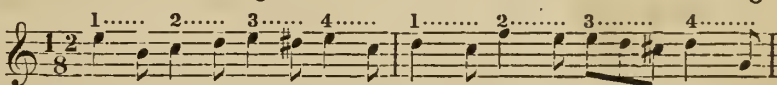
Compound time is the combining two or more measures of a certain kind of simple time into one measure, and considering each of the original measures as a single division of the new measure. Example, two measures of  $\frac{3}{4}$  time turned into one measure will make six quarter time, marked  $\frac{6}{4}$  as follows.



Two measures of  $\frac{3}{8}$  time make six-eighth time marked  $\frac{6}{8}$

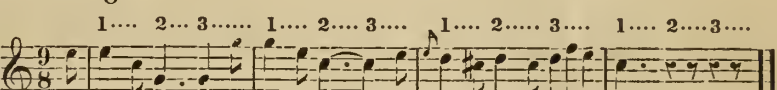


Four measures of  $\frac{3}{8}$  time make twelve-eighth time marked  $\frac{12}{8}$

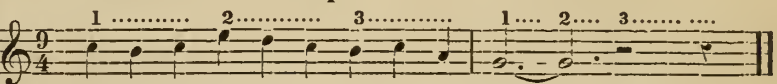


The above comprise the three kinds of compound common time in general use.

There are two kinds of compound triple time. First. Three measures of  $\frac{3}{8}$  time comprised in one, make nine-eighth time marked  $\frac{9}{8}$



Second. Three measures of  $\frac{3}{4}$  time comprised in one, make nine quarter time, marked  $\frac{9}{4}$



The foregoing comprise the various kinds of time in general use.

The correct keeping of time, depends upon the following circumstance, that like quantities are to be given like duration of time in the same piece. A note in one piece may be much longer than the same note in another piece, accordingly as the one piece is played lively and the other slowly, yet in the same piece, the same note and its equivalent in other notes must be given exactly the same length of time.

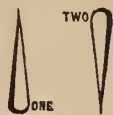
This is accomplished by dividing the measures into several equal parts, and then allowing a certain, definite length of time for the execution of each part. In common time the measures are generally divided into two or four equal parts, and in triple time into three equal parts as shown by the figures placed over the several examples already given. The length of duration of the divisions of the measures, is marked by counting and by beating with the hand. These countings and beatings must be performed with the utmost regularity and the music of each division performed in the time of the corresponding count or beat.

The figures over the several examples show the divisions and number of counts and beats to a measure of each kind of time.



The hand in marking or beating time should describe the following figures. The motion of the hand being in the direction of from the small to the broad ends of the illustrating figure.

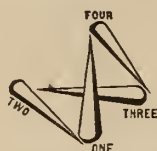
$\frac{2}{4}$   $\frac{2}{4}$   $\frac{2}{4}$   $\frac{6}{8}$  and  $\frac{6}{8}$  time have two beats to a measure, one down and one up, thus:



$\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$  and  $\frac{9}{8}$  time have three beats to a measure, one down, and two oblique, thus:



For  $\frac{4}{4}$  and  $\frac{12}{8}$  have four beats to a measure, one down, one up, and two oblique, thus:



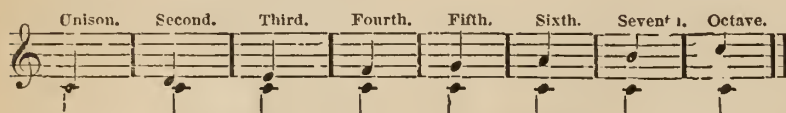
### SHARPS, (♯) FLATS (♭) AND NATURALS. (♮)

Any, or all of the tones of the scale may be raised or lowered by means of certain signs called sharps (♯) and flats (♭), placed by the side of the note. A note having a sharp placed before it, is said to be sharp, and is played a half tone higher or one fret nearer the bridge than its usual place, and when a flat is placed before a note it is said to be flat, and is played a half tone lower or one fret nearer the nut than its usual place.

A natural (♮) is placed before a note which has previously had a sharp or flat before it, to indicate, that such sharp or flat is no longer to be regarded, and that the note is to be restored to its natural pitch.

### INTERVALS.

The distance from one note to another, reckoned by the degrees of the staff is called an interval.

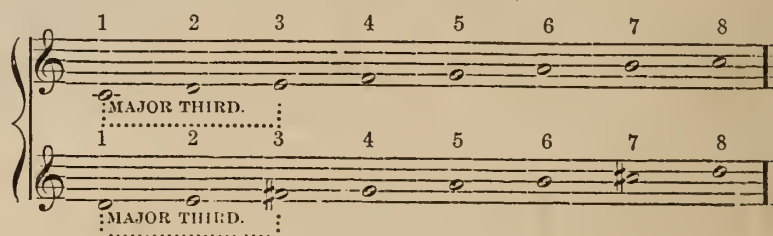


### OF THE MODES AND KEYS.

Mode is an established order of succession of the tones of a scale reckoning from a particular tone as a starting point. There

are two modes or orders of succession of tones in general use one called the major mode, the other called the minor mode. The particular tone which is taken as the basis of a scale or a composition and from which the order of succession of its tones is regulated is called the key-note. One of the modes or established orders of succession of tones is shown in the natural gamut, or scale of C, which has already been explained. This is the Normal or model major scale, because its third note E is at the distance of what is called a major third, or two whole tones from its fundamental note C. All other major keys in music are only transpositions of this one model key, viz. beginning at a higher or lower point in the general scale, and by the aid of flats or sharps keeping each corresponding note at the same distance from one another, and from the fundamental or starting note, as in the model scale of C.

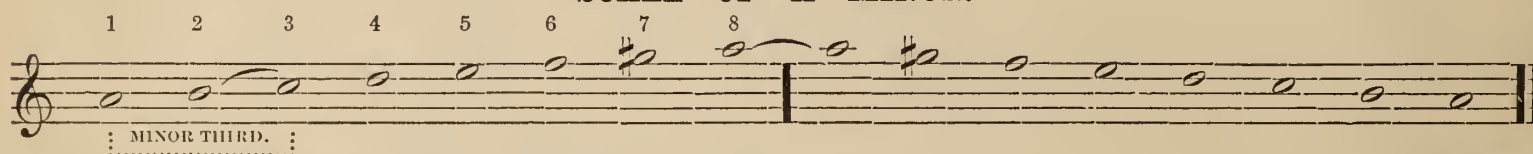
### EXAMPLE OF D AS FUNDAMENTAL OR STARTING NOTE.



It will be seen that to make the third note a whole tone from the second, as in the scale of C the sharp is necessary, which makes the third and fourth tones correspond with the like tones in C, the seventh note also requires a sharp to make it a whole tone from the sixth, then the eighth is only a half-tone from the seventh as in C. The whole scale now in all its parts corresponds with the scale of C, or C has been transposed, or raised one degree higher, and this is the key of D Major.

THE MINOR MODE is that order of succession of tones shown in the following scale commencing with A. This is the established Normal or model minor scale, of which all other minor scales are only transpositions. Scales, whether major or minor, having all the notes of the scale in their regular order of succession are called diatonic scales.

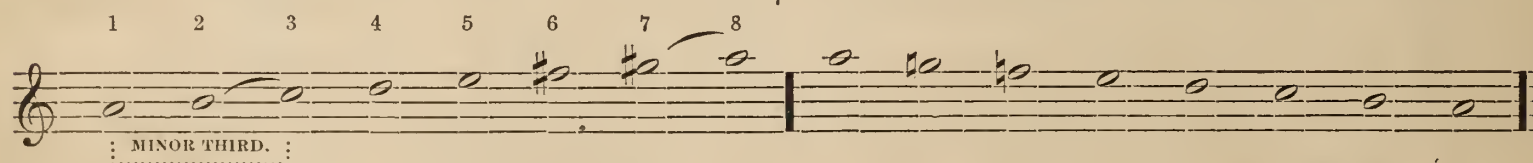
### SCALE OF A MINOR.



The above is the model minor scale as given by the eminent theorists Godfrey Weber, A. B. Marx and others. This form of

the minor scale is called the harmonic minor scale because all harmonies of the minor scale are based on the tones of this scale.

There is another form of the minor scale as follows:



This form of the minor scale is called the melodic Minor scale; it is the form most generally used in the melodies of compositions. It will be seen that in the ascending part of this scale the sixth and seventh are raised a half tone, while in the descending part the accidentals are taken away, or the scale made to correspond with its signature.

The learner will be careful not to confound MODE with KEY. Mode is the order of succession of tones and the key or key-note is the particular note from which an order of succession is reckoned.

A decisive characteristic of these two modes, is that in the major mode the third note is always two whole tones, or a major third from the key-note, and in the minor mode the third is but a tone and a half, or a minor third from the key-note.

### THE KEYS AND THEIR SIGNATURES.

The key, or key-note, of a piece of music is shown by the number of sharps and flats placed at the beginning of each stave. There are as many major keys as there are semitones in an octave (12), and the same number of minor keys—twenty-four in all.



Each major key has its relative minor key. They are called relative keys because they are indicated by the same number of sharps or flats marked at the beginning, and are bound together by a relation of common harmony. The natural key of C Major and its relative A Minor have neither sharps nor flats.

The following table shows the number of sharps and flats required by each major and its relative minor key. The major keys are placed in the upper staff and their relative minor keys directly under them in the lower staff. Several of these keys in the table are mere repetitions of others, as, D $\sharp$  with five sharps and C $\sharp$  with seven sharps, etc.

MAJOR KEYS.							
C Major.	G Major.	D Major.	A Major.	E Major.	B Major.	F $\sharp$ Major.	C $\sharp$ Major.
RELATIVE MINOR KEYS.							
A Minor.	E Minor.	B Minor.	F $\sharp$ Minor.	C $\sharp$ Minor.	G $\sharp$ Minor.	D $\sharp$ Minor.	A $\sharp$ Minor.
MAJOR.							
F Major.	B $\flat$ Major.	E $\flat$ Major.	A $\flat$ Major.	D $\flat$ Major.	G $\flat$ Major.	C $\flat$ Major.	
MINOR.							
D Minor.	G Minor.	C Minor.	F Minor.	B $\flat$ Minor.	E $\flat$ Minor.	A $\flat$ Minor.	

By an inspection of the above table, it will be seen that when there are no sharps or flats placed at the beginning of the staffs the music is in the key of C Major or A Minor. When there are sharps, the key-note is the first note above the last sharp for the major keys and the first note below the last sharp for the minor keys.

When there are flats placed at the beginning of the staffs the key-note will be found to be five notes above the last flat for the major keys and three notes above the same flat for the minor keys. In counting the number of notes, or intervals from one note to another, the note from which the reckoning is commenced is always counted as the first, as Ex. C is a third above A—thus,  $\overset{1}{A}, \overset{2}{B}, \overset{3}{C}$ .

Generally the Mode and Key-note of every piece may be ascertained by looking at the last note at the end of the piece, and when there is a bass part, the lowest note in the bass.

Sharps or flats placed at the beginning of a piece of music point out the key in which the piece is written, and all notes on which sharps or flats are so placed are to be played sharp or flat throughout the piece, or as far as the sharps or flats are continued. A sharp or flat so placed affects all notes of the same name as the one on which the sharp or flat is placed, whether they are higher or lower than the particular note on which the sharp or flat is placed.

Ex. 1.	Ex. 2.

In Ex. 1 all the F's are sharp by reason of the sharp placed on the fifth line. In Ex. 2 all the B's are flatted by the flat placed upon the third line.

#### ACCIDENTALS.

Sharps, Flats and Naturals which occur in music away from the beginning are called Accidentals, as they are of temporary effect and not intended to last beyond the measure in which they are written.

#### ORDER OF PLACING SHARPS AND FLATS.

Sharps are placed at the beginning of the staves by fifths as-

cending or fourths descending, beginning with F, and running through the seven notes of the scale.

F	C	G	D	A	E	B
1	2	3	4	5	6	7

Flats are placed by fourths ascending, or fifths descending, beginning with B.

B	E	A	D	G	C	F
1	2	3	4	5	6	7

The Double Sharp  $\sharp\sharp$  or  $\times$  indicates that the note before which it is placed should be played a whole tone higher than its natural pitch. The Double Flat  $\flat\flat$  placed before a note indicates that it should be played a whole tone lower than its natural pitch. A Natural  $\natural$  counteracts a single or double sharp or flat and restores the note to its natural pitch; and if such a note is required to be played with a single sharp or flat after a double, write first the natural and then the sharp or flat.

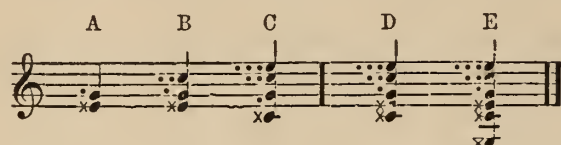
Ex.

#### CHORDS, AND THE MANNER OF PLAYING THEM.

The simultaneous union of two or more sounds is called a Chord. When a chord is composed of three notes, whatever may be the strings on which they are played, they should be struck with the thumb and first two fingers. When of four notes, the thumb and three fingers should be used; and when of five or six notes, the three fingers must strike the three upper notes, and the thumb the two or three lower notes, by sliding across the strings on which they are to be produced. To produce a good tone curve the fingers of the left hand and let them press the strings firmly just to the left of the frets, preserving their curvature so as not to interfere with the vibrations of the open strings. A firm pressure is indispensable to obtaining the tones in their greatest perfection. When the notes of a chord are written one over another, the general rule is that they should be struck all at the same instant; but



such chords are sometimes so played, that the notes are heard one after another in rapid succession from the lowest note upward, and never from the upper note downward. When the notes of a chord so written are intended to be heard in succession, it is usual to place one of the following signs vertically before the chord—{ or (



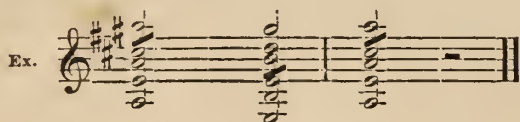
The notes of the chords, a, b, c, can be played instantaneously, in the chords d, e, there are more notes than fingers; in these, the thumb must slide rapidly across the two lower, in d, and the three lower in e; then the fingers will play the three notes from g, upward with precisely the same degree of rapidity at which the thumb moved, giving the effect of having drawn with rapidity a single finger across the strings from the lowest note upwards.



Chords written with these signs { ( before them should have their notes played in rapid succession, from the lowest note upwards in such a manner that the ear may realize the separation and succession of the individual notes of the chord. These are called wave chords.



Entire chords are sometimes played with the thumb alone. When this is intended, they are usually marked with a short stroke through them; in which case, slide the thumb briskly across the necessary strings.

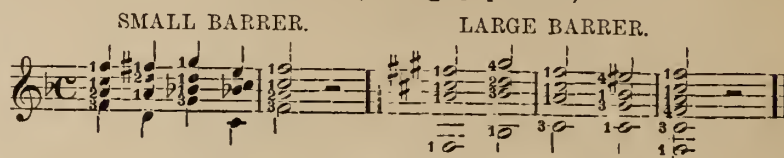


#### THE BARRER.

This is a French term. The meaning of which, is that the forefinger of the left hand should press two or more strings at once. When two or three strings are pressed at once, it is called the *petite*, or small barrer; when from four to six, it is called the *grande*, or large barrer.

To perform the barrer well, bring the elbow quite close to the side of the body, draw the thumb towards the lower side of the finger-board and throw the hand out far enough for the fingers to point directly across the finger-board in a direction parallel with the frets. Let the forefinger be held quite straight and laid across the strings on its side, the side next to the thumb and not on its front or face. This position gives the greatest ease and freedom

of the hand, especially when the barrer is continued for a time and the other fingers required to change to different notes from those composing the first barrer. (See fig. 3, plate 1.)



#### POSITIONS ON THE FINGER-BOARD.

Every fret on the finger-board of the guitar is a position, and the fret at which the forefinger of the left hand is placed, determines the position of the left hand for the time. Thus, when the forefinger is at the first fret, the hand is then in the first position; if at the third fret, the hand is in the third position; and so on throughout the whole extent of the finger-board.

#### THE CAPOTASTO.

This is a compound Italian term from *capo*, the head or principal, and *tasto*, touch. The term is used to denote the small bridge, or nut near the head of stringed instruments over which the strings pass, and on which they rest as they leave the pegs and extend over the finger-board. A very convenient arrangement has been devised by which the guitar player is enabled to make any fret serve him for a time as a nut or fixed resting place of the strings. This fret then becomes the *Capotasto*, or principal nut. This is effected by means of a small apparatus of wood, metal or ivory, and made to fit across the finger-board of the guitar. When used, it is placed across the finger-board above the strings and just to the left of the desired fret, and made to press the strings very tightly by means of the peg and string attached to it. (See fig. 5, plate 1.) From the purpose for which it is used—viz. : to change the nut or general resting place of the strings—the term has become applied to the instrument with which these changes are effected. Hence it is called *Capotasto*, sometimes written (as Mr. J. F. Warner in his dictionary of musical terms, says) barbarously *capo d'astro*.

This little instrument is a transposer, and should be in the possession of every guitar player. By its use a performer is enabled to play a piece of music several degrees higher than written, as well as to obtain a greater degree of force and brilliancy without any change, either in the writing or the fingering of the notes. It is most frequently used at the third fret, and when so used the tone of the ordinary guitar is raised to the pitch of the Terz, or third guitar: which is smaller and a minor third higher pitch than the common-sized guitar. A piece of music written in C, if played on a Terz guitar or with Capotasto at the third fret, will be transposed to E flat without any change either in the notes or the fingering and the mechanical difficulties of that key avoided. Some authors, and particularly M. Giuliani, have written many fine compositions as duetts for two guitars, the first part for a Terz guitar, or a guitar with capotasto at the third fret, and the greatest pleasure derivable from its use is to be found in applying and using it in playing these compositions. The face of the capotasto should be lined with chamois or buckskin, and should be concave or flat according as the finger-board is convex or level. I have always preferred those of the form, and with string and peg as represented in the plate, because they were easily adjusted and could be made to fit tightly on the finger-board. They can be made from a model or drawing furnished to any instrument maker or repairer. When this instrument is used, the fret at which it is placed becomes for the time the nut, and the next is the first fret, the others in succession are considered as second, third, etc., throughout the finger-board, and the fingering is to be the same in all respects as if the capotasto was not used.



# INSTRUCTIONS FOR THE GUITAR.

## THE GUITAR, POSITION, &c.

The Guitar has six strings,\* the first three of which are gut, the other three are made of silk and covered with fine wire.

The position of sitting and the manner of holding the guitar recommended by the celebrated guitarists, F. Carulli and M. Carcassi has many advantages and is preferable to all others for a learner, as it allows him to sit in an easy and unconstrained position, frees both hands from the task of supporting the instrument and leaves them to be used only in manipulating the strings.

To hold the guitar in a good position, the performer should take a seat that is a little higher than those in ordinary use, or place a thin cushion in a common chair without arms, then place the left foot upon a small stool, of a height proportioned to the height of the seat. The left leg should preserve its natural position nearly in front of the body, while the right leg should be placed off to the right, with the right foot a little drawn back. Place the instrument, at the curve in its side, directly across the left thigh, with the broad part of its body resting between the legs; then elevate the neck to an angle of about forty-five degrees, or a trifle less, as shown in the Frontispiece. The upper side should incline a little towards and against the body of the player, so that he may have a fair view of the face and fingerboard of the instrument. This position, by reason of the ample support which it gives to the instrument, and the entire relief of both hands, is preferable to all others.

(See Frontispiece.)

Some have urged against this position the objection that it tended to cause an elevation of the left shoulder. I think this is a mistake, and that where such a tendency seems to exist, it is due to the wrong habit which self-taught learners, and others under unskillful teachers, often acquire of throwing the elbow outward and upward when barring and at every chord or passage which may be a little difficult: whereas, in all such cases, if any change of position is necessary, it should be brought closer to the side as described in the directions for the barrer.

Another good position for holding the guitar, (though not preferable to the preceding,) is to sit by a table, or stand, place the guitar on the lap, and let its broad end rest against the right thigh so that it may not slip off to the right; let its back rest against the front of the body of the player, and its lower edge a little off from the body, so that a view may be had of the face and finger-board. The lower shoulder of the instrument should then rest on, or against the edge of the table or stand, in such a manner that the head of the instrument should be nearly on a level with, or a little below the shoulder of the player, as before described.

The right fore-arm should then rest across the upper edge of the body of the guitar, nearly opposite the end of the bridge, allowing the hand to hang over the strings between the Rosette and the bridge in an easy and natural manner, and without resting the little finger. In this position, as in that previously described, both hands are left free. *Ladies* should, in all cases hold the instrument in the same position as prescribed for gentlemen, and for the same reasons. It is the best—it leaves both the arms and the hands

free, and in an easy and natural position, and gives the greatest control of the instrument with the least exertion. Some players place the right foot upon a stool and then rest the instrument directly across the right thigh. In this position the instrument is too far to the right and is rather insecurely held compared with the other positions; besides, the hands are not so completely relieved from the task of holding and steadying it.

## THE LEFT HAND AND ARM.

Place the ball of the thumb, that part opposite the middle of the nail, directly against the centre of the back of the neck and between the nut and the first fret, being careful to keep the thumb in an easy and natural position, not bent, but quite straight. Let the arm hang naturally and free, with the elbow just separated from the body and without being forced either outward or upward. The hand and wrist should be held in a curved manner and entirely free from the neck of the instrument, except the thumb only, which should rest against the back of the neck as above directed. The fingers should be separated from each other and held curved above the finger-board ready to fall, like little hammers, upon the strings. (See plate 1, fig. 1.)

When the fifth and sixth strings are to be reached, the wrist may be thrown a little more outward and the thumb drawn a trifle more under the lower side of the neck. This will enable the player to reach those strings with ease. (See plate 1, fig. 2.)

The use of the thumb of the left hand for pressing the sixth string compels the bringing of the hand and arm in such an awkward and unnatural position, and occasions so many inconveniences by displacing the hand and arm from their proper position, that I never use it for that purpose. Some writers allow its use, others condemn it. I agree with the latter. Many passages are found marked for the thumb which can be played better and easier with the fingers; showing that such fingering was more from a habit than necessity in those cases. Whenever I meet with a bass passage that cannot be played with the fingers, I either change the base or abandon the piece. One needs only to look at fig. 4, plate 1, to see the awkward, strained and unnatural position of the whole hand and wrist occasioned by attempting to use the thumb on the bass strings.

## THE RIGHT HAND.

Let the right fore-arm rest on the upper edge of the instrument opposite the end of the bridge. Keep the hand in a straight line with the fore-arm, not allowing the hand or wrist in any manner to rest upon the sounding board, but holding the fingers in a slightly curved manner over the strings. Adjust the arm so that the ends of the fingers may conveniently touch the gut-strings from two-and-a-half to three inches from the bridge. The thumb should be extended and held over the wire-covered strings a little in advance of the forefinger, but always outside of and in front of it, forming as it were a cross with that finger. Some few of the earlier writers have recommended the resting of the little finger on the sounding-board as a support for the hand, but the greater number of eminent writers and performers condemn it as being unnecessary even as a support, obstructive to velocity of execution and to fullness and purity of tone. F. Sor, the most thorough and philosophical exponent of the nature and character of the instrument, condemns it in general. J. K. Mertz says it cannot be too strongly condemned, as it obstructs velocity, fullness and purity of tone. D. Aguado, who was celebrated for the rapidity and neatness of his execution, also condemns it. This finger being the shortest, resting it forces the hand too near the sound-board, thus compelling the performer to double up somewhat the other fingers, and thereby greatly impeding their full, free and forcible action.

\* In Europe, Guitars with eight and ten strings are made use of by some professors and some fine compositions are to be found written for instruments having these additional strings. These strings are placed on the bass side and carry the compass of the instrument down as many notes as there are additional strings. They are generally played open, and the notes for them are written thus:—



One note for each string. The figure 8 meaning an octave lower. They may be tuned sharp or flat when the key requires it.



### MANNER OF TOUCHING THE STRINGS.

The three wire-covered strings are generally played by the thumb, though not exclusively, as passages often occur in which the fingers are used on those strings.

The three gut strings are generally played by the fingers; passages, however, frequently occur in which the thumb is used on the third and second strings. The thumb generally plays the bass, or lowest note, its operations often extending to the third and second strings.

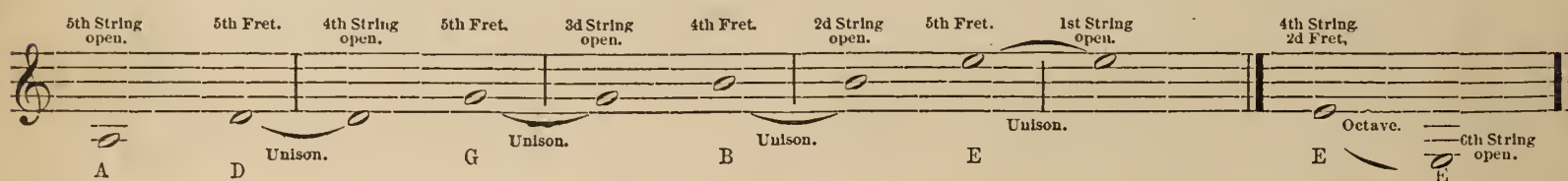
The melody, which is, for the most part, played upon the gut strings, is played by the first and second fingers used alternately for each recurring note when the notes are single or have a single bass note. Double notes in the upper part should be played with the first two fingers. The third finger is only used in chords and arpeggios of four or more notes.

To obtain a good mellow tone, the strings should be struck with considerable force with the round tips of the fingers. Keep the nails short, so that they may in no case interfere with the strings. In using the thumb, strike the string with force and allow the thumb to glide over towards the next string, leaving the one struck free to vibrate during the full time of the note. The thumb, whether acting alone or in conjunction with the fingers, should never be allowed to pass under the forefinger, but always outside of, and in front of it, as if forming a cross with that finger.

In striking the strings, great care should be taken not to pull them up from the sounding-board, but let the fingers fall against the strings as if to pull them towards the next heavier string, and the thumb, as if to push them towards the next lighter string, then by a quick movement, as if about to shut the hand, let the fingers and thumb glide smoothly but rapidly over them, so as to cause them to vibrate as nearly as possible precisely parallel with the sounding-board.

### MANNER OF TUNING THE GUITAR.

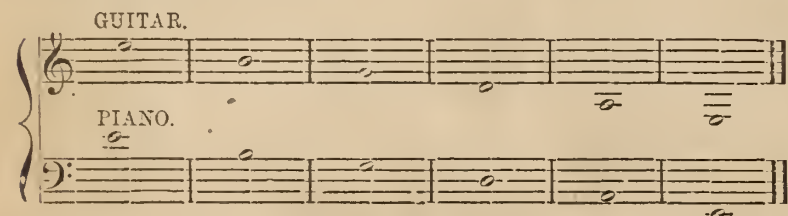
The guitar is strung with six strings. The first, or small E, is on the lower side of the finger-board as it is held in position for playing. Next to the small E is the second or B string, and next



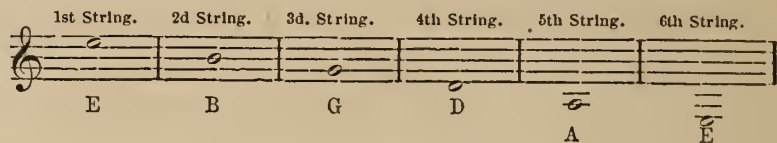
After having tuned the guitar in this manner, try it by sounding in succession and together the following octaves, and correct when necessary.



All the tones of the guitar are just one octave or eight notes lower than represented by its written music, and the tones of the six open strings correspond with the notes of the second stave of the two following, having the bass Clef. In tuning by the piano or any bass instrument, these notes may be sounded as guides by which to tune each string.



to this the third, or G string. These three are gut strings. The fourth, or D string, is the smallest of the wire strings, and is placed next to the G string. The fifth, or A string, is next to the D. The sixth, or large E, is on the outside. The strings are also known by numbers, from one to six, beginning with the small E, which is number one, and ending with the large E, which is the sixth string. They are also called after the notes E, B, G, D, A and E, because they are tuned to these tones and produce them when in tune, as their open or natural tones. The following are the notes to which the six strings of the guitar are tuned:



The most usual method of tuning the guitar is to tune the A, or fifth string, in unison with an A tuning-fork, or by the A of any instrument that is in good tune. Then press the fifth string at the fifth fret, when, on being struck, it will produce D, to which the fourth string must be tuned. Then press the fourth string at the fifth fret, and it will produce the tone G, to which the third string must be tuned. Next press the third string at the fourth fret, and on striking it, it will give the tone B, to which the second string must be tuned. Then press the second string at the fifth fret which will give the tone E, to which the first string must be tuned in unison. To tune the sixth string, press the fourth string at the second fret, which will give the tone E, to which the sixth string must be tuned, but an octave lower, or press the sixth string at the fifth fret; and, if on sounding it, it should be found to give a higher tone than the fifth string, lower it until it is in exact unison with the open fifth string, while the sixth is itself pressed at the fifth fret, or, if it is found to be lower, then raise it until it is in unison, as before stated. All the strings will then be in tune.

The following will represent the order of tuning and the notes produced by each open string (open, without being pressed), and while pressed at the fret necessary in tuning.

### SIGNS FOR FINGERING.

The following signs and figures have been adopted by most authors to indicate the fingering of the guitar; it is, therefore, deemed best to adopt them in this book. The signs are for the right hand, and the figures are for the left hand. The fingers are numbered from one to four. The forefinger is called the first finger, the middle is called the second finger, and the next, or ring finger, is called the third finger, and the little finger is called the fourth finger.\*

**RIGHT HAND**—The thumb is indicated by this sign, X.

The first finger by one dot, . . . . .

The second finger by two dots, . . . . .

The third finger by three dots, . . . . .

**LEFT HAND**—First finger by . . . . . 1.

Second finger by . . . . . 2.

Third finger by . . . . . 3.

Fourth finger by . . . . . 4.

\*Some writers use figures for the right hand as well as for the left, in which case they generally put a circle around the figures intended for the right hand—thus: (1), (2), (3). Carulli uses the letters I, M, and A for the first, second and third fingers of the right hand. M. Giuliani and J. K. Mertz use the sign A for the thumb.



# THE GAMUT FOR THE FIRST POSITION.

The following Gamut shows the notes and extent of the first position.

In practicing the natural Gamut the first finger of the left hand must fall on the strings just to the left of the first fret and close to it, pressing firmly to prevent any movement of the string under the finger. The second finger must press the strings on which it is used, close to the second fret, and the third finger in like manner close to the third fret. The little finger is used at the fifth fret to make A, the last note of the scale.

The learner will bear in mind that in using the first two fingers

of the right hand to play single notes on the gut strings, it is not expected he will always play a particular note with the same finger on its recurrence, but that he will aim at acquiring facility in the alternating, or changing these two fingers for each successive note, especially in lively music.

This should be early acquired and generally adhered to, except in slow music, where several long notes may sometimes be played with the same finger. Before commencing the gamut, study well the directions for the position of the instrument and of the hands.

## THE NATURAL GAMUT IN THE FIRST POSITION.

The diagram illustrates the natural gamut in the first position across six strings. The ascending scale (top row) starts on the 6th string (E) and ends on the 1st string (A). The descending scale (bottom row) starts on the 1st string (A) and ends on the 6th string (E). Fingerings are indicated by numbers 0, 1, 2, 3, and 4 above the notes. Notes are labeled with letters A through G below the staff.

**Ascending Scale:**

- 6th. String: 0 (E), 1 (F), 3 (G)
- 5th. String: 0 (A), 2 (B), 3 (C)
- 4th. String: 0 (D), 2 (E), 3 (F)
- 3d. String: 0 (G), 2 (A)
- 2d. String: 0 (B), 1 (C), 3 (D)
- 1st. String: 0 (E), 1 (F), 3 (G), 4 (A)

**Descending Scale:**

- 1st. String: 4 (A), 3 (G), 1 (F), 0 (E)
- 2d. String: 3 (D), 1 (C), 0 (B)
- 3d. String: 2 (A), 0 (G)
- 4th. String: 3 (F), 2 (E), 0 (D)
- 5th. String: 3 (C), 2 (B), 0 (A)
- 6th. String: 3 (G), 1 (F), 0 (E)

## EXERCISES FOR LEARNING TO READ THE NOTES.

The exercises consist of six staves, each showing a sequence of notes for reading practice. The first staff shows an ascending scale from E to A. The second staff shows a descending scale from A to E. The third staff shows an ascending scale from E to A. The fourth staff shows a descending scale from A to E. The fifth staff shows an ascending scale from E to A. The sixth staff shows a descending scale from A to E. Notes are labeled with letters A through G below the staff.

## SECOND EXERCISE IN NOTE READING.

This image displays ten staves of musical notation, each containing a sequence of notes and rests. The notation is written on a five-line staff with a treble clef. The notes are primarily eighth and sixteenth notes, often beamed together. Above many notes, there are small 'x' marks and vertical dots, which likely indicate specific reading or timing exercises. The staves are arranged in a vertical column, and the music progresses from top to bottom. The final staff concludes with a double bar line.



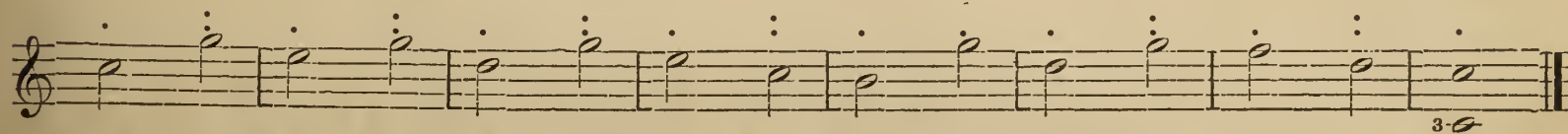
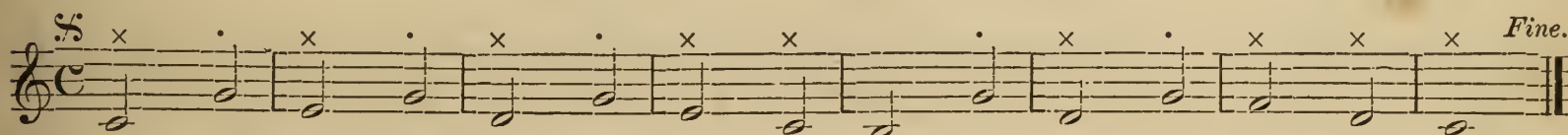
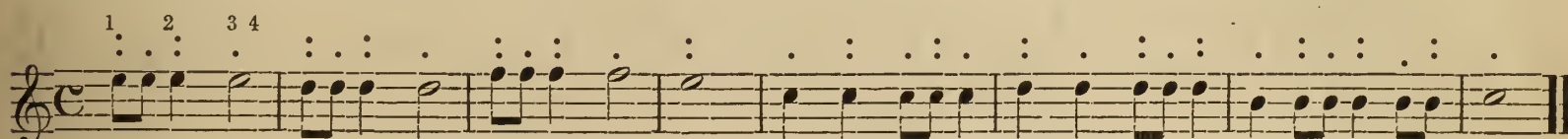
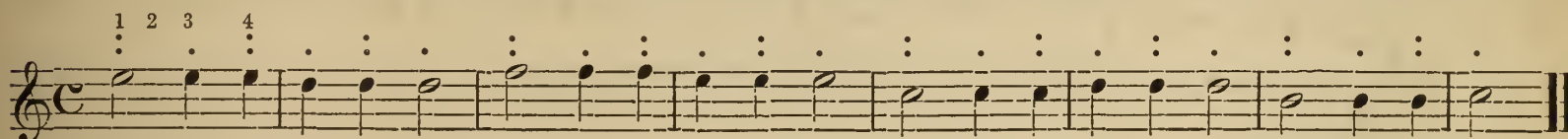
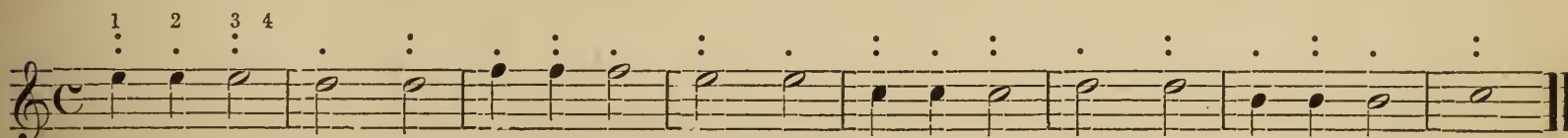
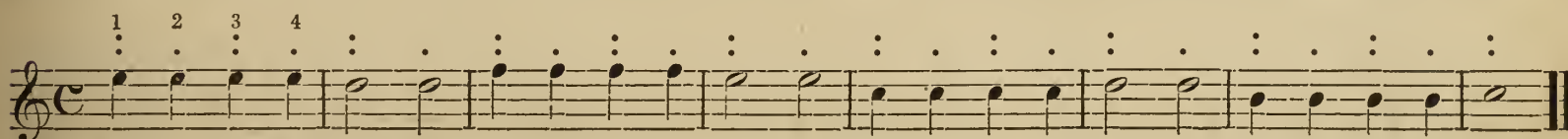
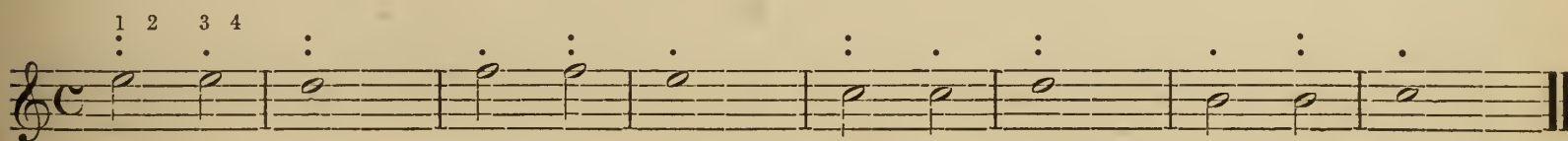
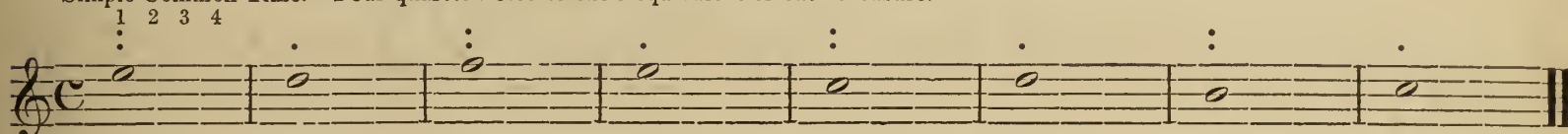
# KEEPING TIME.

After having learned to read, or play the notes readily, the learner must next proceed to learn to play them in proper time by giving to each note the relative length of time its form calls, for. The usual mode is to commence with four quarter time, and count with regularity four for each measure, giving for the whole note four counts; striking it promptly at the instant of the first count. The half note will have two counts, and the quarter notes one count each. The eighth notes must be played two to each count. Remembering that like quantities must be played in like times.

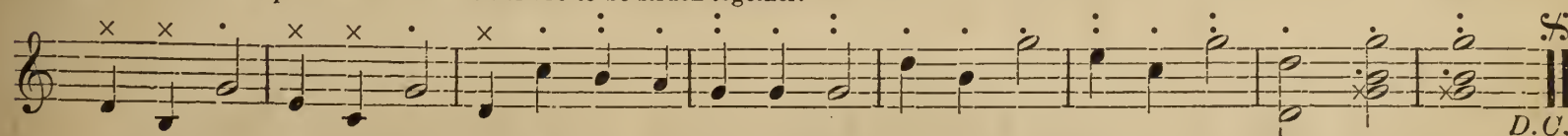
Single notes on the gut strings, are to be played with the first and second fingers of the right hand alternately, and the notes on the wire covered strings, are to be played with the thumb. As the learner advances, the fingers will be frequently used on the wire strings and the thumb on the third and second strings. The learner's attention may now (and as often as may be necessary) be turned to the full illustrations of the right hand fingering by J. K. Mertz which will be found a few pages further on. (Page 37.)

## KEY OF C MAJOR.

Simple Common Time. Four quarter notes or their equivalent to each measure.



Two or more notes placed over one another are to be struck together.



N. B. The 60 lessons, op 168, arranged as duets for beginners by J. Kuffner, will be found a valuable aid to both the Teacher and scholar, in cases where the learner has great difficulty in acquiring a practical knowledge of time,

## SIMPLE COMMON TIME.

Count four to each measure.

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

A dot placed after a note increases its length one half. Count three for the dotted half notes.

1 2 3 4

1 2 3 4

*Andante.*

1 2 3 4

1 2 3 4



Musical sounds with respect to their natural order of succession are either whole tones or half tones. The half tones being the smallest division in general use.

The whole range of musical sounds from the lowest to the highest that the ear can clearly distinguish is called the general scale and comprises about nine and a half octaves. The whole series of tones in their regular and natural order of succession, commencing at the lowest tone C, is represented by written notes without the aid of the signs called sharps and flats, hence it is called the natural scale.

By examining the scale by the aid of the Guitar or Piano, it will be seen that it consists of several series of seven notes, each series being just an octave or eight notes higher than the preceding series. Each of these series, consists of five whole tones and two half tones as shown in the scale which follows. Although there are eight notes in this scale, the eighth is only a repetition of the first note, an octave higher, and serves to show the position of the second half tone, so as to form an agreeable ending to the series.

### THE MAJOR DIATONIC SCALE OF C.\*

1 2 3 4 5 6 7 8

WHOLE TONE. WHOLE TONE. HALF TONE. WHOLE TONE. WHOLE TONE. WHOLE TONE. HALF TONE.

8 7 6 5 4 3 2 1

HALF TONE. WHOLE TONE. WHOLE TONE. WHOLE TONE. HALF TONE. WHOLE TONE. WHOLE TONE.

### SIMPLE COMMON TIME.

\* DIATONIC SCALE. A melodic representation of all the seven gradations of tone ordinarily employed in music, regularly arranged one after another in immediate succession in their proper relations and in conformity with some particular key.

# CHROMATIC SCALE.\*

## GAMUT FOR LEARNING TO READ THE NOTES WITH SHARPS.

6th String. 5th String. 4th String. 3d String. 2d String. 1st String.

1st String. 2d String. 3d String. 4th String. 5th String. 6th String.

## GAMUT FOR LEARNING TO READ THE NOTES WITH FLATS.

6th String. 5th String. 4th String. 3d String. 2d String. 1st String.

1st String. 2d String. 3d String. 4th String. 5th String. 6th String.

## EXERCISE FOR LEARNING TO READ THE NOTES WITH SHARPS AND FLATS.

When the scale is written with either sharps or flats, so as to make a regular succession of half tones, it is called a Chromatic Scale.



## SIMPLE COMMON TIME.

Play two Eighth notes to each count.

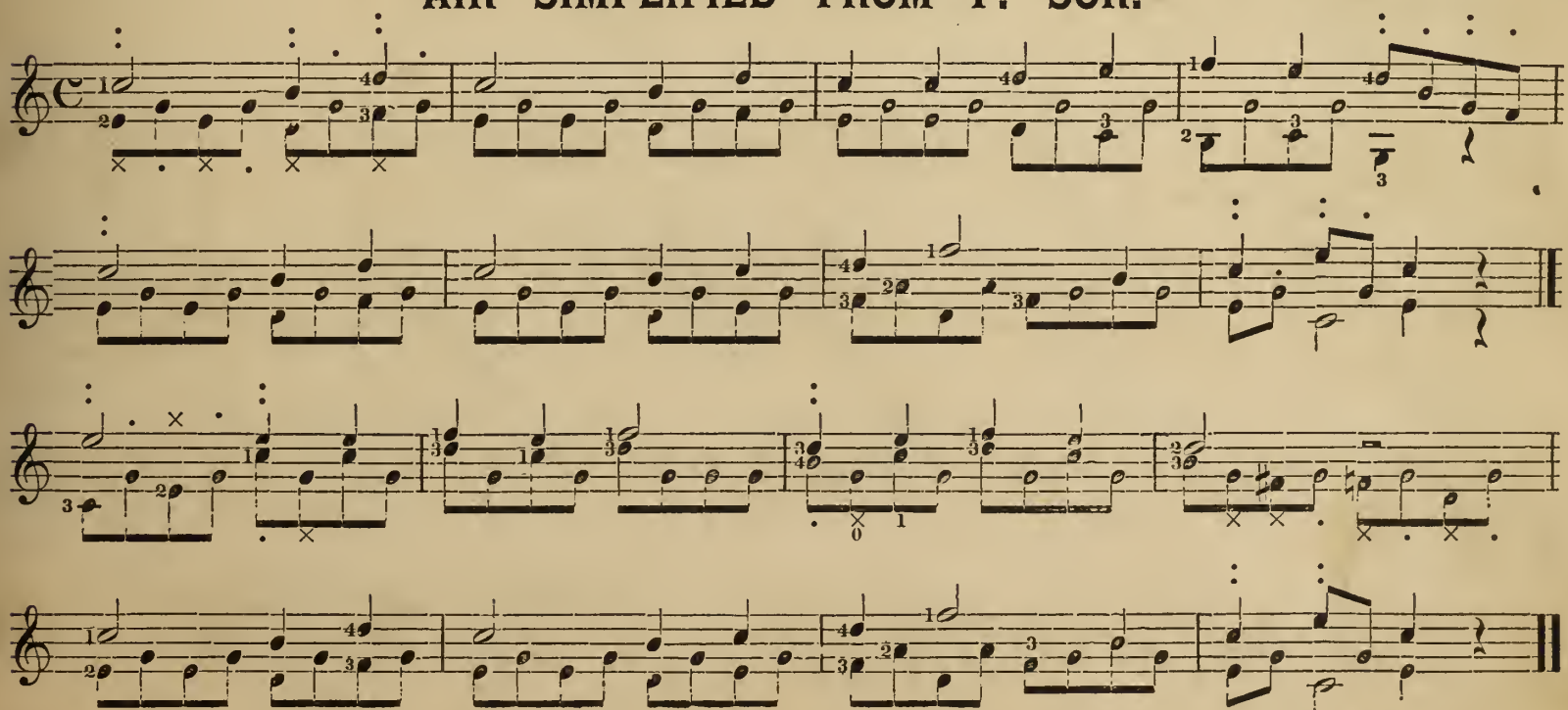


## AIR.

CARCASSI

*Andantino.*

## AIR SIMPLIFIED FROM F. SOR.



## SIMPLE COMMON TIME.

## DUO.

*Andante.*  
PRIMO.  
p SECONDO.

The musical score is for a piano duo in simple common time, marked *Andante*. It consists of three systems of two staves each. The first staff of each system is for the PRIMO part, and the second is for the SECONDO part. The PRIMO part features a melody with various rests and fingerings (1, 2, 3, 4). The SECONDO part features a continuous eighth-note accompaniment. Dynamics include piano (p), forte (f), and fortissimo (ff). The piece concludes with a double bar line and repeat dots.

## SIMPLE COMMON TIME.

Two quarter, or Two-Four time. Count two to each measure.

*Andante.*

The musical score is for a piano duo in simple common time, marked *Andante*. It consists of two systems of two staves each. The first staff of each system is for the PRIMO part, and the second is for the SECONDO part. The PRIMO part features a melody with various rests and fingerings (1, 2, 3, 4). The SECONDO part features a continuous eighth-note accompaniment. Dynamics include piano (p). The piece concludes with a double bar line and repeat dots.



## SIMPLE TRIPLE TIME.

## WALTZ.

Count three to each measure.

First system of the Simple Triple Time Waltz. It consists of three staves. The top staff is in treble clef with a 3/8 time signature. The middle and bottom staves are in bass clef. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The first staff ends with a double bar line and repeat dots. The second staff ends with a double bar line and the word "Fine.". The third staff ends with a double bar line and the initials "D.C.".

## WALTZ.

Second system of the Simple Triple Time Waltz. It consists of three staves. The top staff is in treble clef with a 3/8 time signature. The middle and bottom staves are in bass clef. The music continues with various dynamics including *p* (piano), *f* (forte), and *mf* (mezzo-forte). The first staff ends with a double bar line and repeat dots. The second staff ends with a double bar line and the word "Fine.". The third staff ends with a double bar line and the initials "D.C.".

Count six to each measure.  
*Andante.*

## COMPOUND COMMON TIME.

First system of the Compound Common Time Andante. It consists of four staves. The top staff is in treble clef with a C time signature (common time). The bottom three staves are in bass clef. The music is written in compound common time, featuring many beamed eighth and sixteenth notes. The first staff ends with a double bar line and repeat dots. The second staff ends with a double bar line and the word "Fine.". The third staff ends with a double bar line and the initials "D.C.". The fourth staff ends with a double bar line and the initials "D.C.".

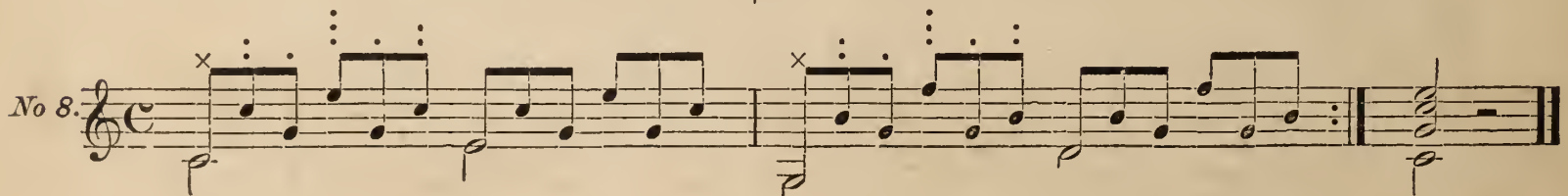
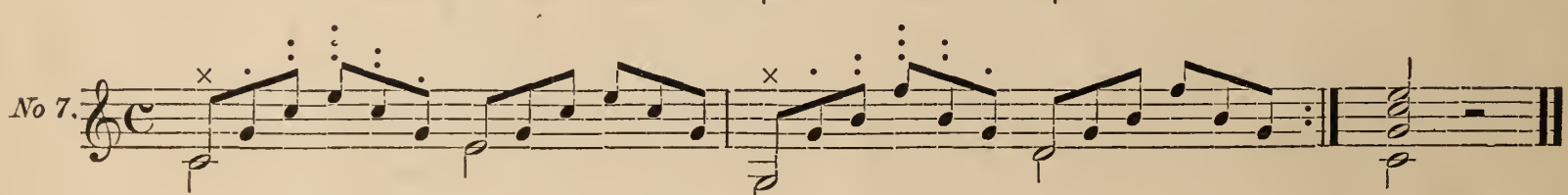
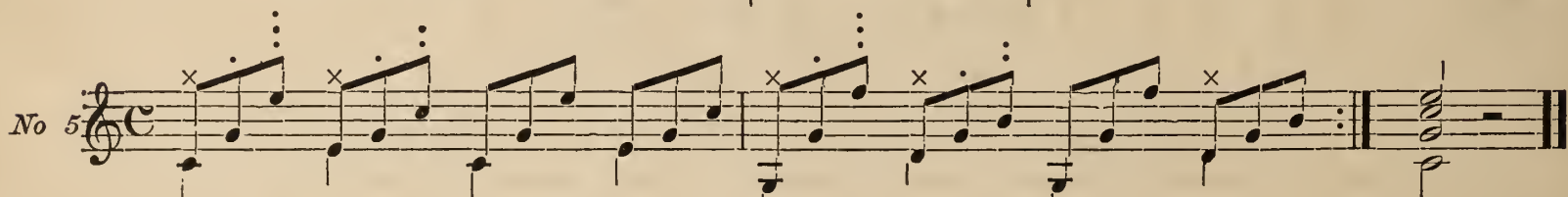
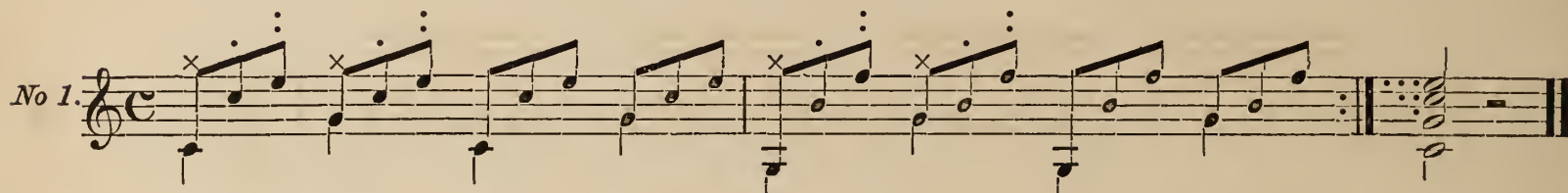
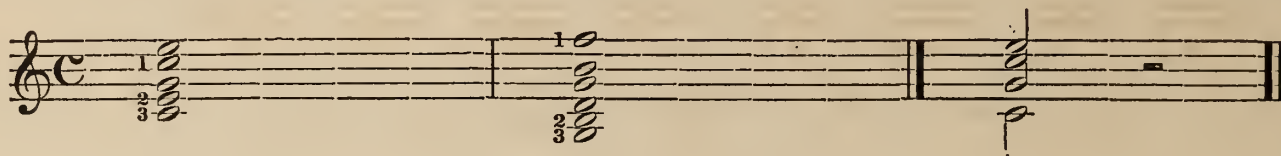
## ARPEGGIOS.

Arpeggio is a rapid succession of the several notes composing any chord. Their introduction has been delayed to this point that the learner might, by having acquired some knowledge of time and the use of his fingers, be better prepared to derive advantage from their practice. They are given for exercising the right hand and to illustrate the fingering of that hand in all

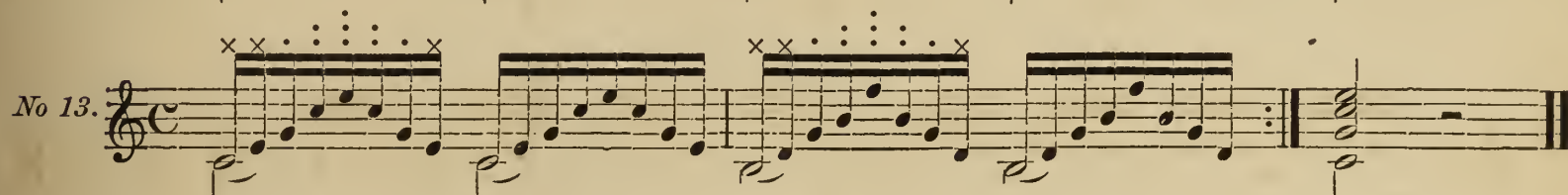
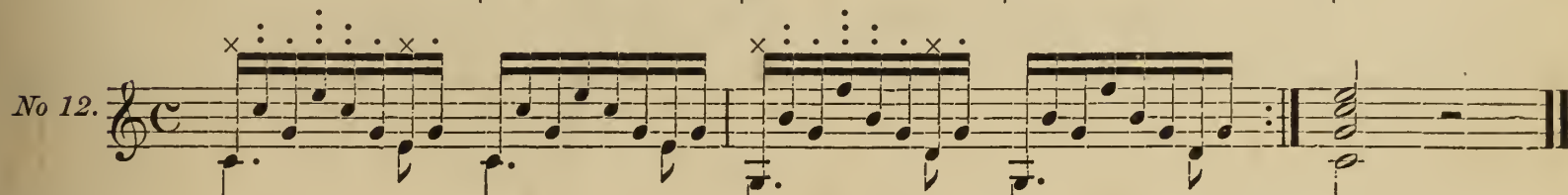
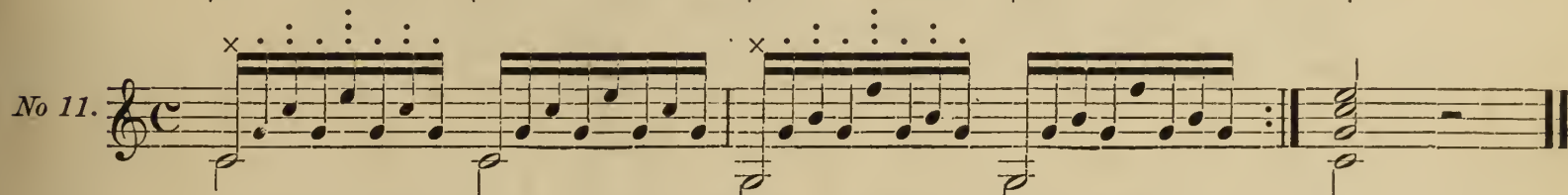
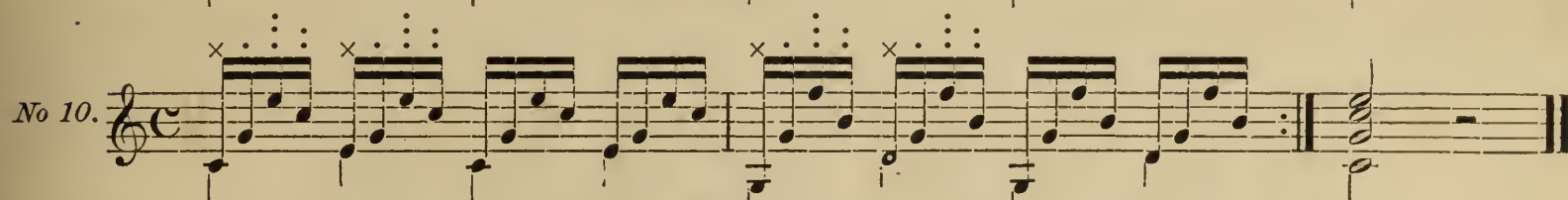
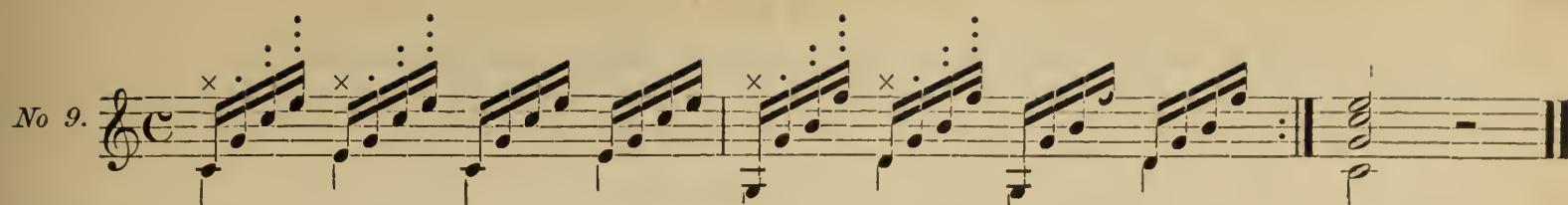
similar passages. Each arpeggio should be repeated several times in succession, and when the learner can play these twenty-two exercises, he may begin those in the different keys which follow.

The following twenty-two arpeggios are formed from the first two chords in the first stave.

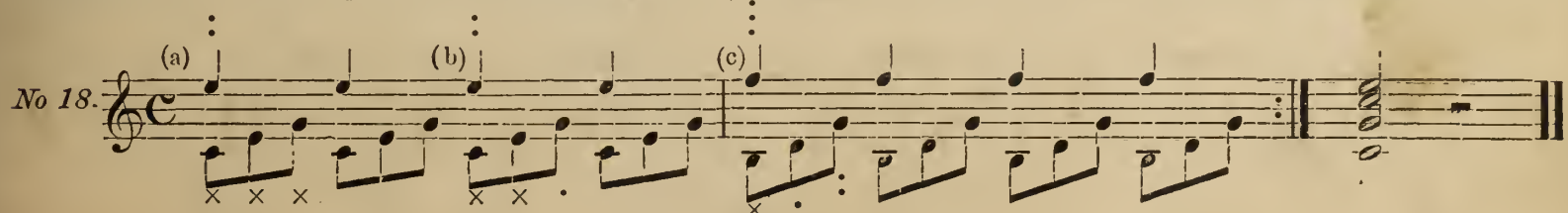
M. CARCASSI.







The following staff, No. 18 admits of three different fingerings. It should first be well practiced as marked at the first group of notes (a), and then as marked at group (b), and lastly as marked at group (c), playing it over many times with each manner of fingering.



No 19. 

No 20. 

No 21. 

No 22. 

## ARPEGGIOS.

The following arpeggios are very useful for giving a knowledge of the principal chords in the keys most used and their proper fingering, as well as for the development of strength and agility in the hands and fingers. To facilitate their study and the execution of the left hand, an upper stave contains the chords

which are to be played arpeggio as written on the stave below. This will enable the learner to see at a glance the chord composing the arpeggio, and on which notes the fingers are to be placed. The chords, as well as the arpeggios, should be well practiced.

M. CARCASSI.

### No. 1.



### No. 2.





## No. 3.

## No. 4.

Either of three ways.

## No. 5.

Exercise No. 5 is written for grand staff in the key of F# (three sharps) and 12/8 time. It consists of two systems of four measures each. The right hand part features a sequence of chords and single notes, while the left hand part plays a continuous eighth-note pattern. The piece concludes with a double bar line.

No. 6. Before commencing this exercise, turn to the directions for the Barrer and read carefully the directions for the position of the left hand and forefinger.

Exercise No. 6 is written for grand staff in the key of Bb (one flat) and 6/8 time. It consists of two systems of four measures each. The right hand part features a sequence of chords and single notes, while the left hand part plays a continuous eighth-note pattern. The piece concludes with a double bar line.

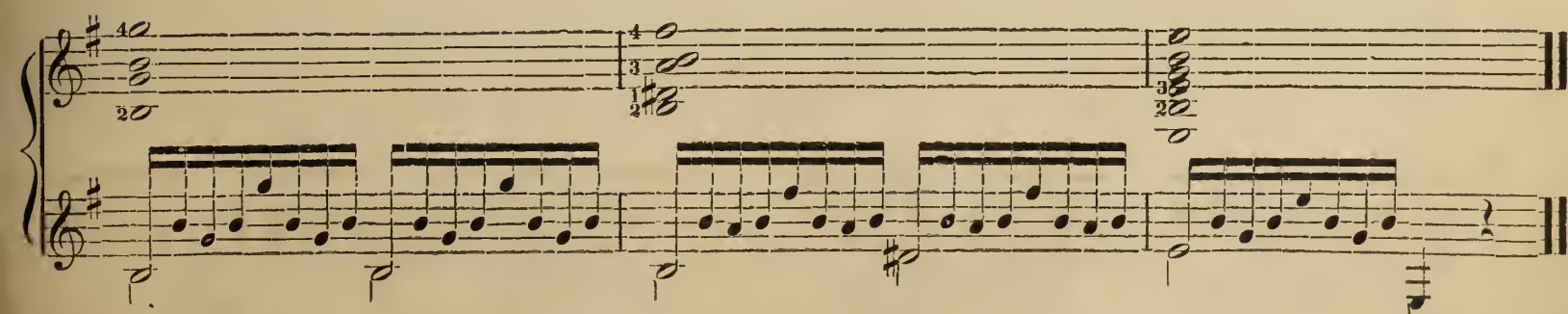
## No. 7.

Exercise No. 7 is written for grand staff in the key of Bb (one flat) and 12/8 time. It consists of two systems of four measures each. The right hand part features a sequence of chords and single notes, while the left hand part plays a continuous eighth-note pattern. The piece concludes with a double bar line.





No. 8. This exercise should be practiced after the two modes of fingering marked for the first arpeggio

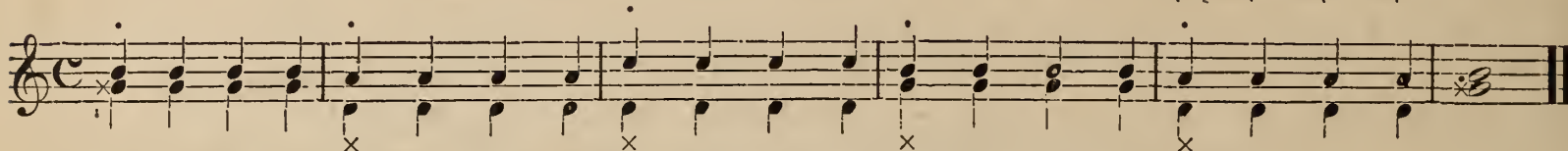
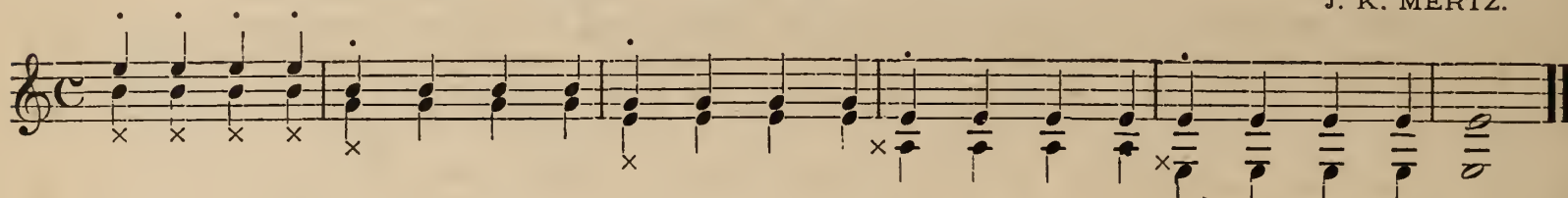


# ILLUSTRATIONS OF RIGHT HAND FINGERING.

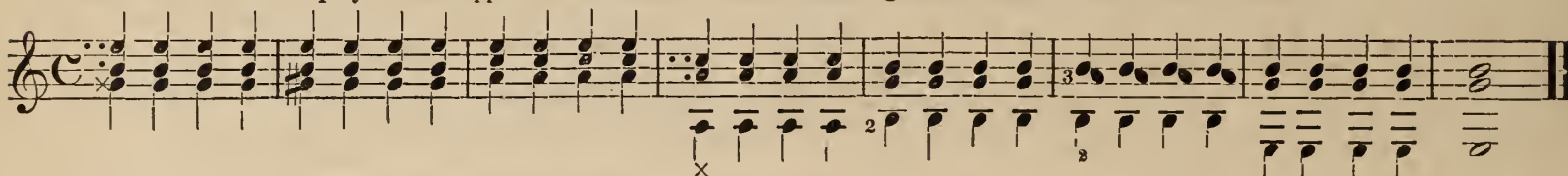
These exercises are very essential to every guitar player who would acquire power, purity and velocity of execution, as well as a strong and uniform touch. The resting of the little finger as recommended by some, cannot be too strongly condemned, as it obstructs velocity of execution and is detrimental to the acquisition of a full and pure tone.

## THUMB AND FIRST FINGER.

J. K. MERTZ.



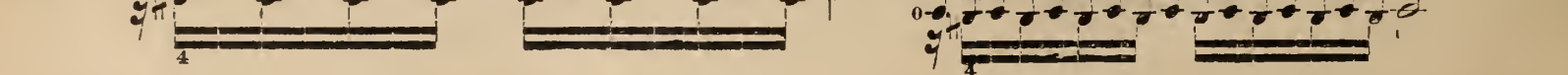
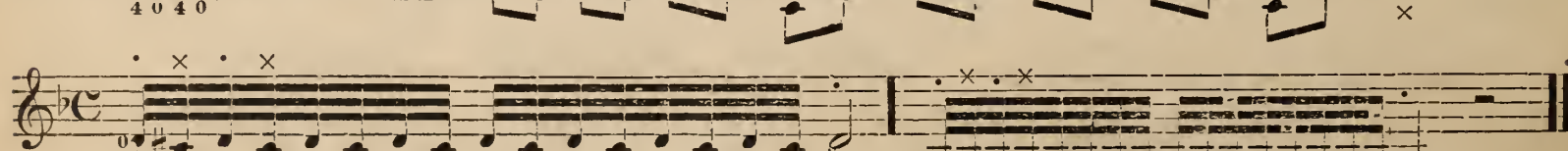
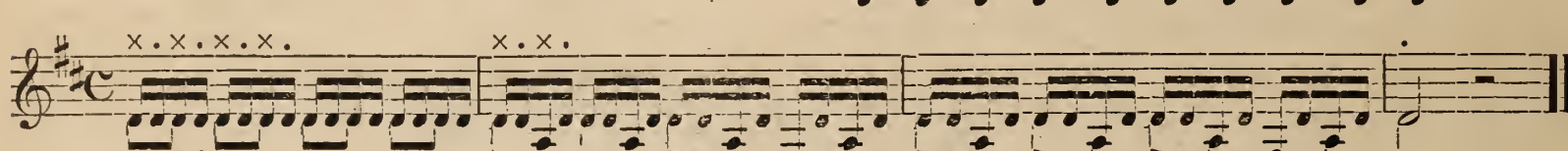
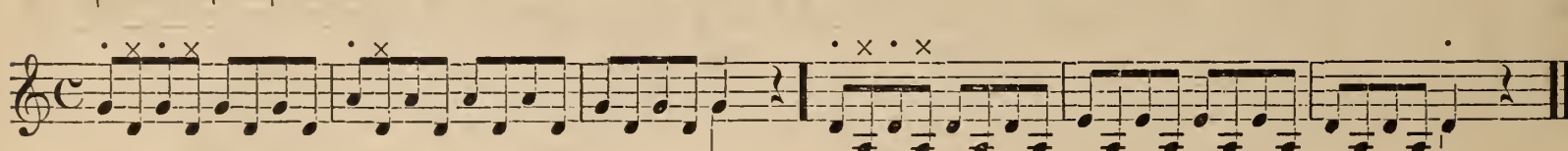
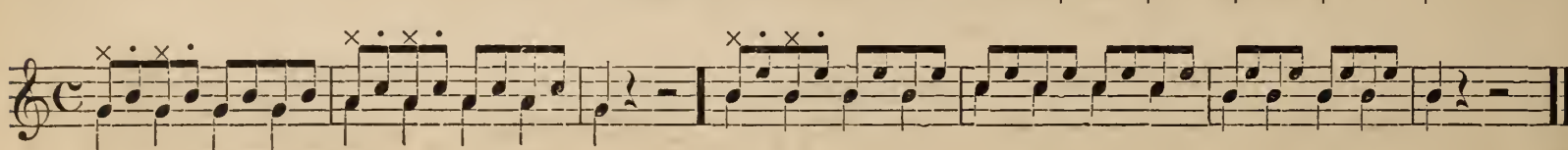
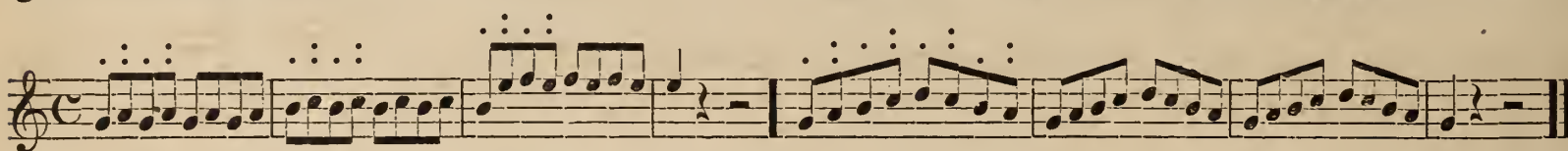
In chords of three notes play the two upper notes with the first and second fingers and the lowest notes with the thumb.



In chords of four notes use the thumb and three fingers.



Exercise for alternating the fingers in passing from one string to another.

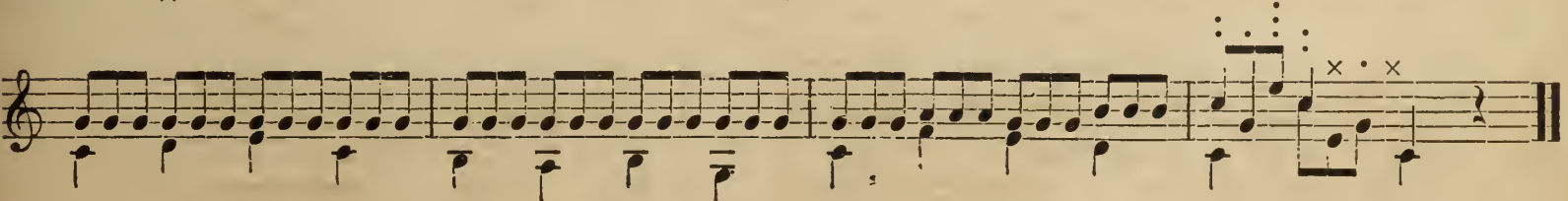
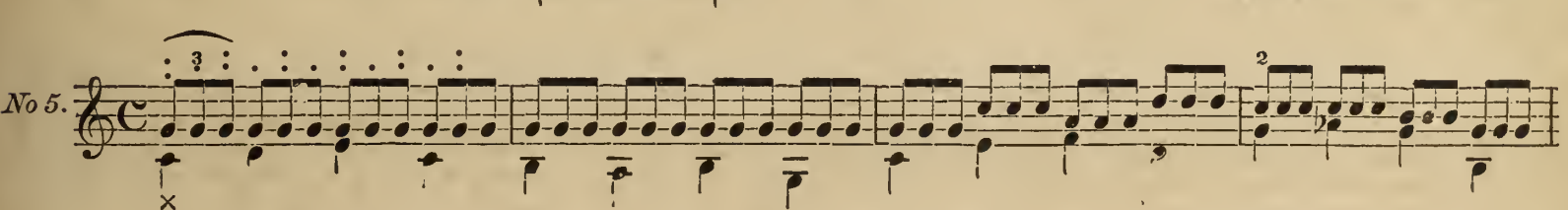
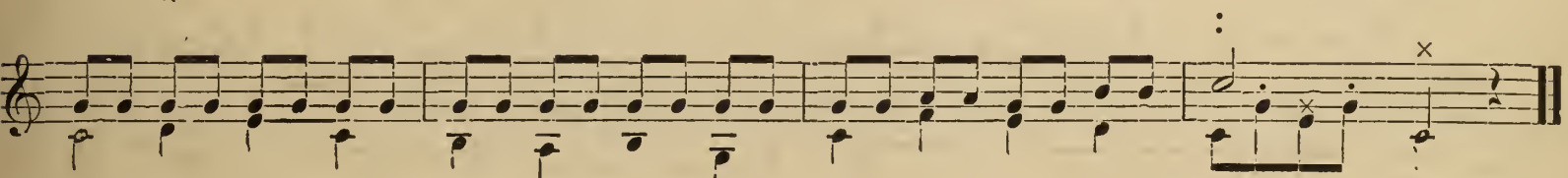
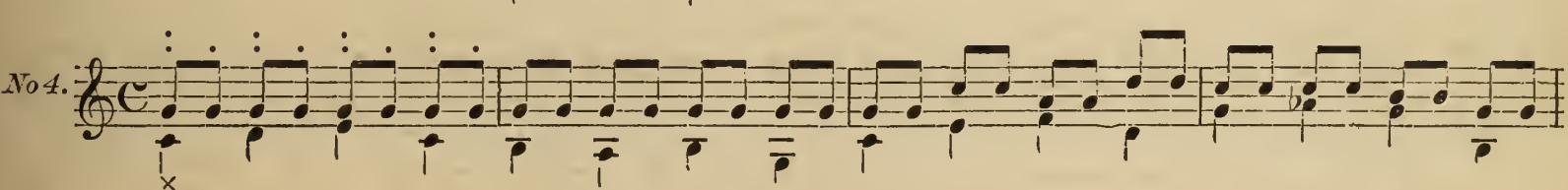
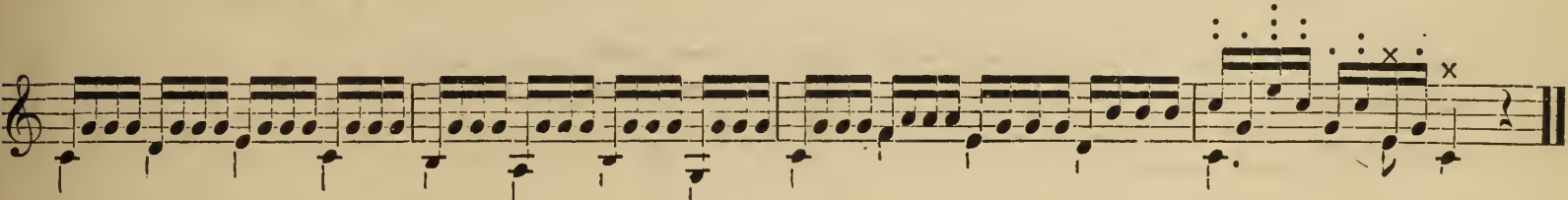
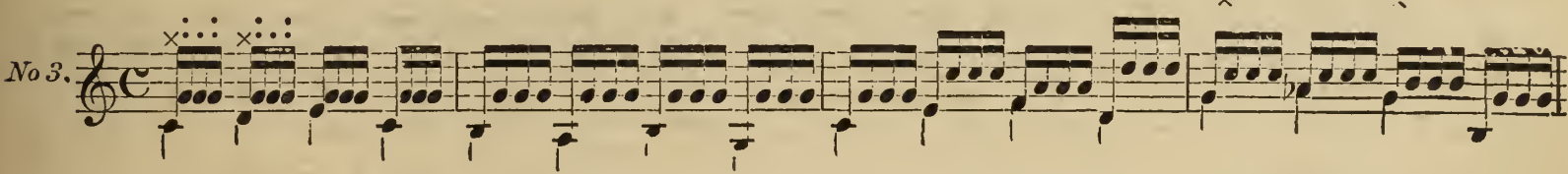
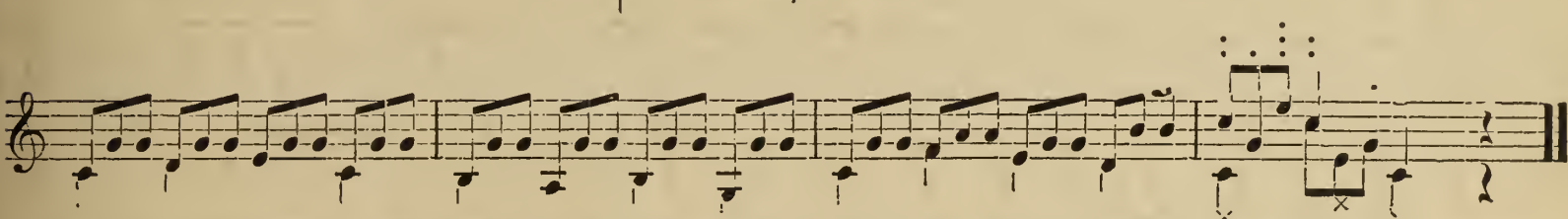
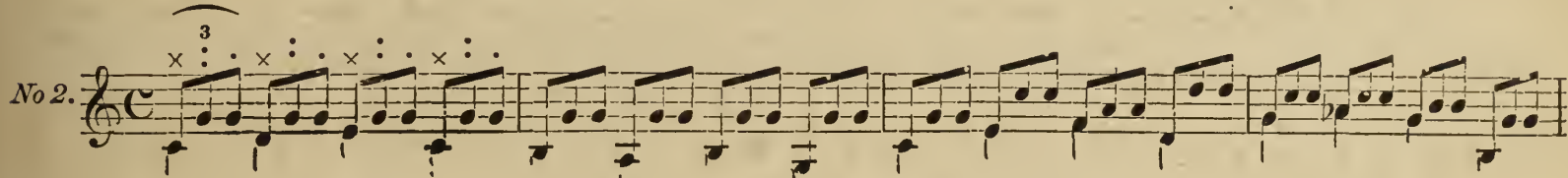
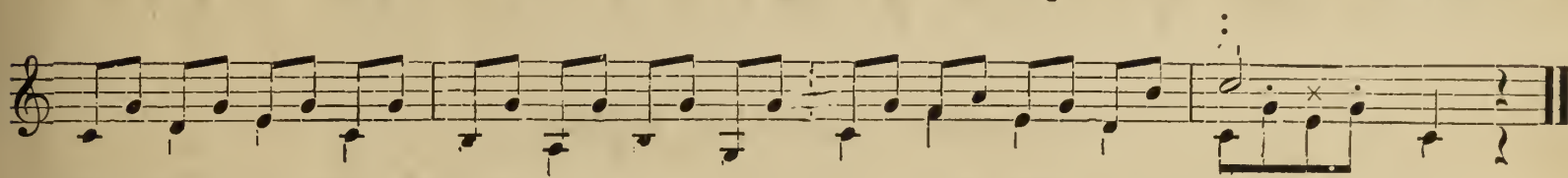
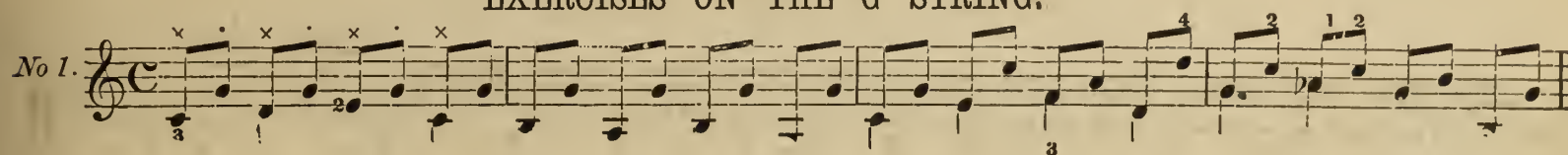




# DAILY STUDIES FOR OBTAINING EQUALITY OF TOUCH.

These exercises are of the greatest use and should be practiced daily, slowly at first, then gradually accelerating the time to the utmost rapidity, always preserving distinctness of tone. They are also excellent illustrations of the right hand fingering and should be thoroughly practiced as well for that purpose as for obtaining equality of tone.

## EXERCISES ON THE G STRING.



No 6.



## EXERCISES ON THE B STRING.

No 1.



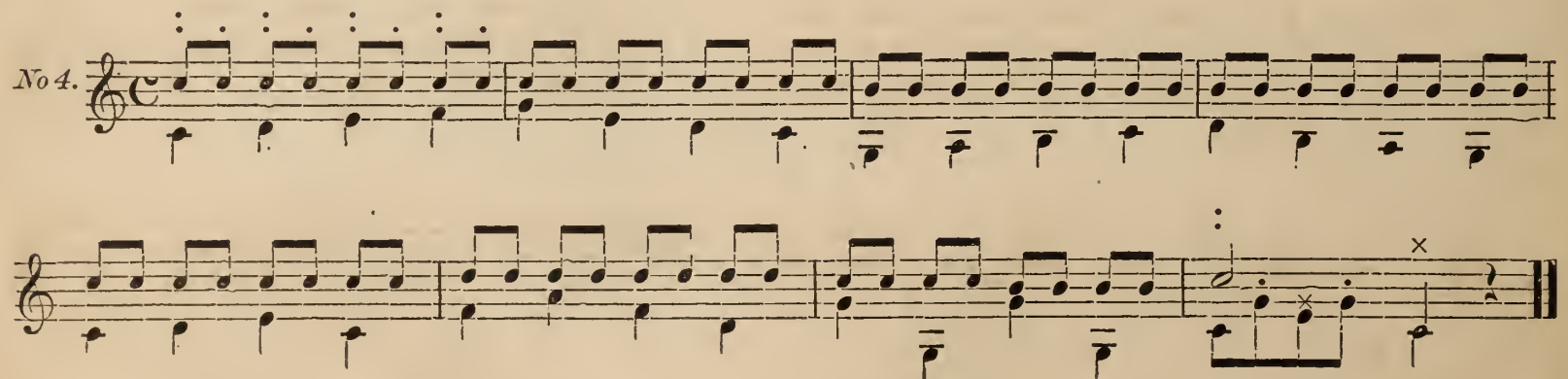
No 2.



No 3.



No 4.





No 5.

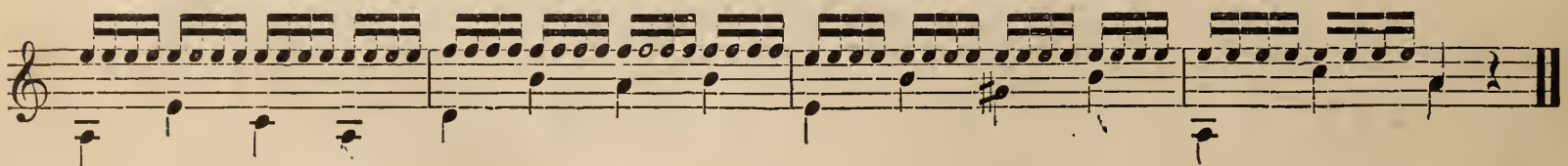
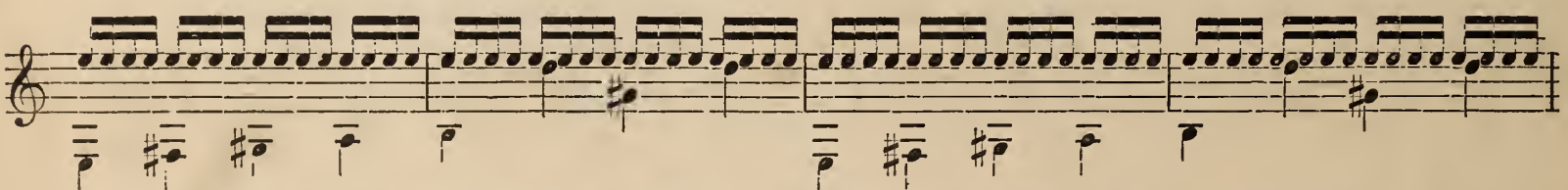
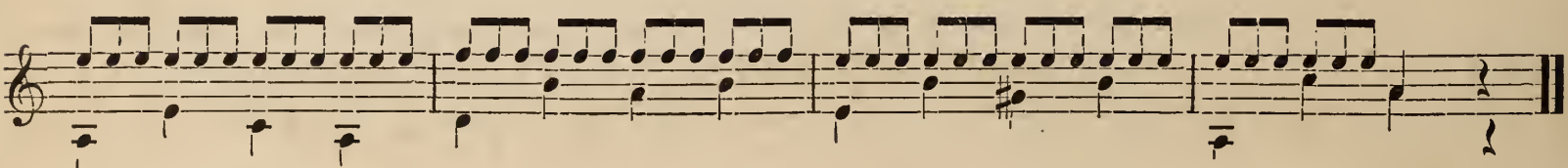
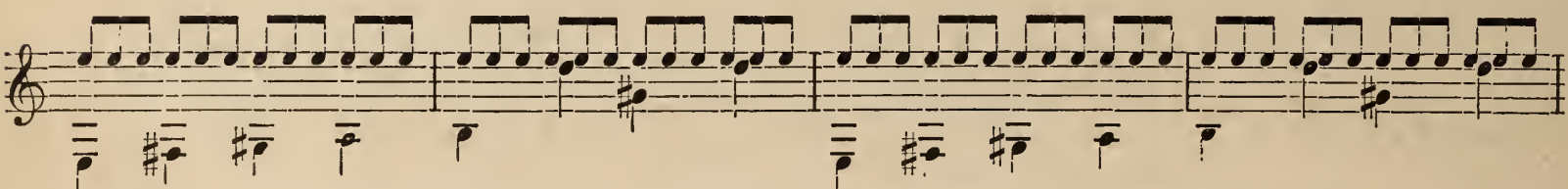
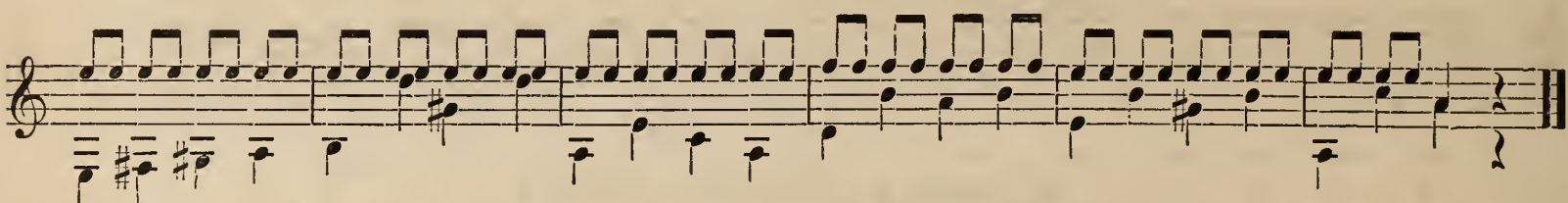
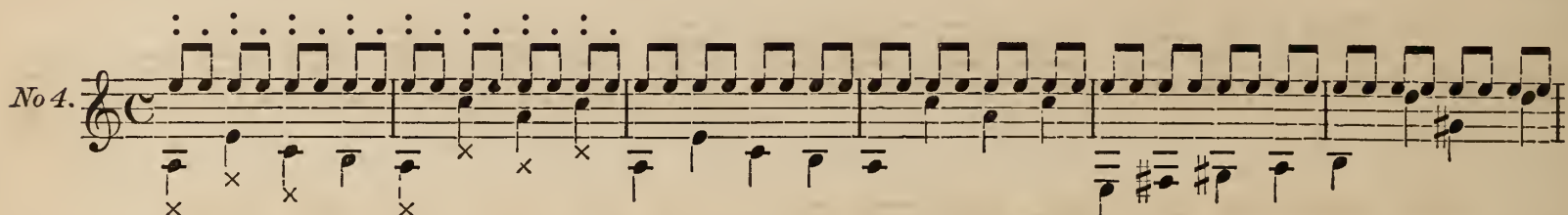
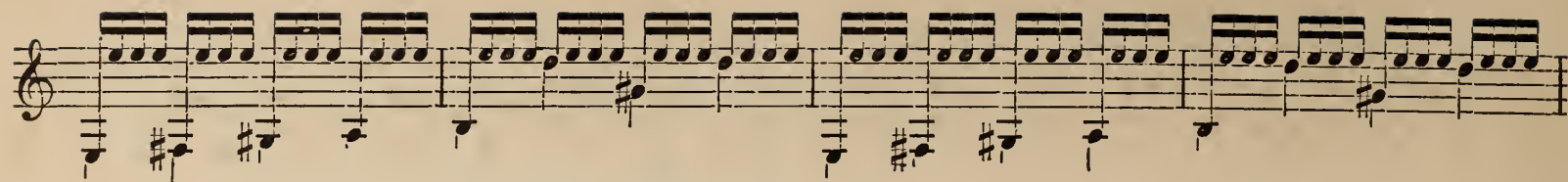
No 6.

## EXERCISES ON THE E STRING.

No 1.

No 2.

No 3.





## ARPEGGIOS FOR EXERCISING THE THUMB ON THE THIRD STRING.

## EXERCISES FOR THE FINGERING OF SCALES.

The right hand fingering marked in the first two scales serves for all the scales. Rapid scale passages are by some fingered with the thumb and forefinger in alternation, especially the portion falling upon the four lower strings. The fingering here given by J. K. Mertz produces a very even tone. The learner should make himself acquainted with it.

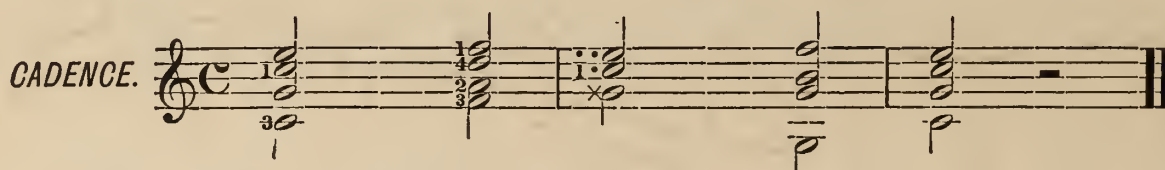
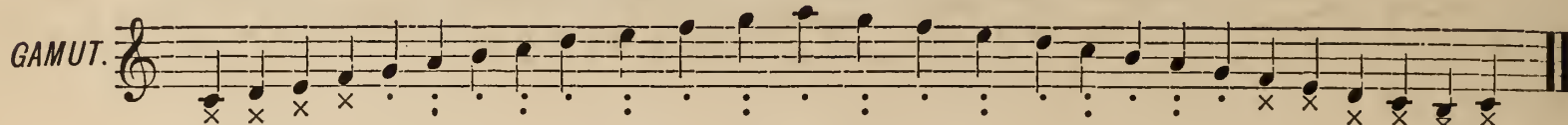
The guitar may be played in all the keys, yet, in common with other instruments, it has some keys which are more favorable to it than others. Those best suited to it, in which the execution is found easiest, are A Major and Minor, D Major and Minor, E Major and Minor, C, G and F Major. The other keys are more difficult and little used. They will not be introduced until the learner has practiced in the keys generally used.

To obtain a full and harmonious style, hold the fingers of the left hand curved above the strings and separated, the hand free from the neck, except the thumb; the fingers should then be placed on and taken off the strings without moving the hand or derang-

ing its position. The strings should be struck with vigor, pressing firmly with the left hand fingers and carefully sustaining each note, as well in the base as in the other parts during its full time.

In ascending passages, when passing from one string to another, avoid raising the fingers too suddenly; as the strings are apt to continue vibrating, whereby their open sounds become audible when the fingers are very abruptly and carelessly lifted from them. The learner should at all times carefully observe the marked fingering of every chord or passage, so that on its recurring in the same or another piece, and without being marked, he may be able to apply the proper fingering.

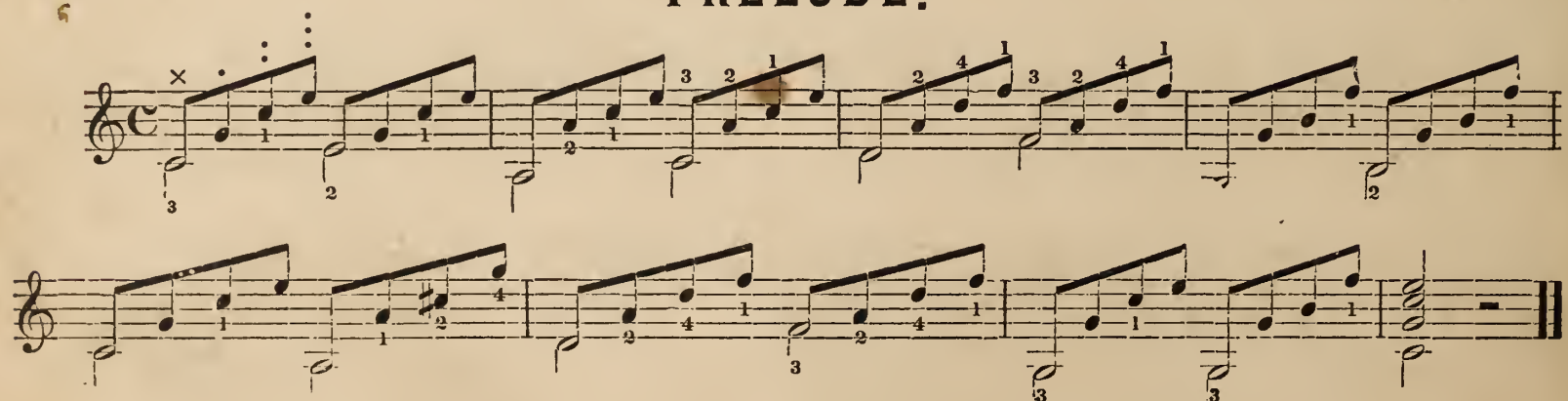
### KEY OF C MAJOR.



### EXERCISE.



### PRELUDE.





*Moderato.*

A musical score for a piece in C major, marked *Moderato*. The score is written for a single melodic line on a treble clef staff. It begins with a mezzo-forte (*mf*) dynamic. The music consists of a series of eighth and sixteenth notes, often beamed together, with many notes marked with an 'x' above them, indicating specific fingerings or bowings. The piece concludes with a double bar line.

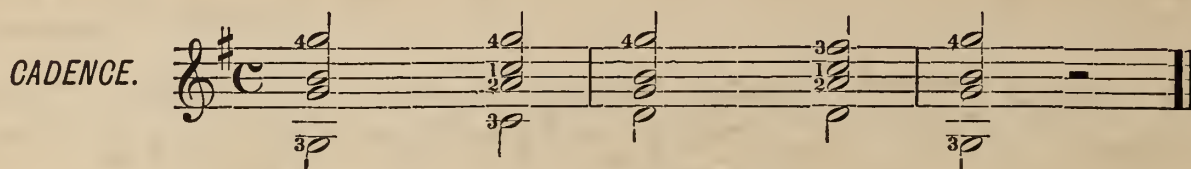
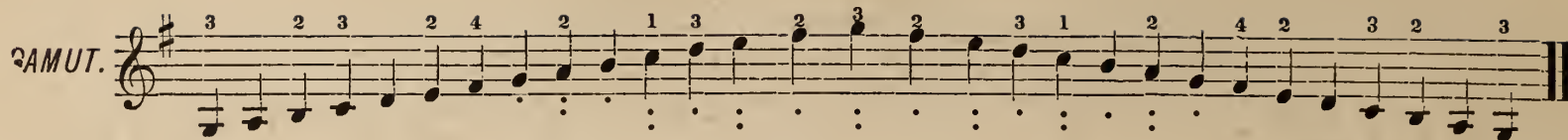
In the following piece observe the ties, and hold the strings firmly to prolong the tones.

F. SOR,

*Allegretto.*

A musical score for a piece in 2/4 time, marked *Allegretto*. The score is written for a single melodic line on a treble clef staff. It features a series of eighth and sixteenth notes, with many notes marked with an 'x' above them. The piece includes several ties, which are indicated by horizontal lines connecting notes across bar lines. The score concludes with a double bar line.

## KEY OF G MAJOR.



## EXERCISE.

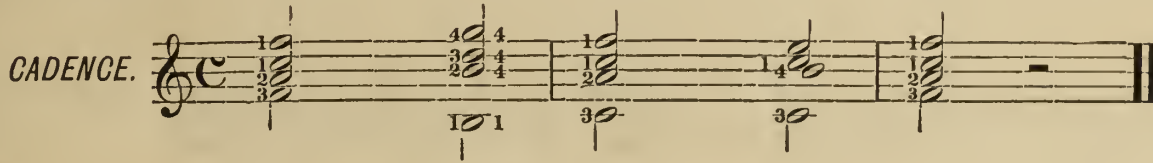
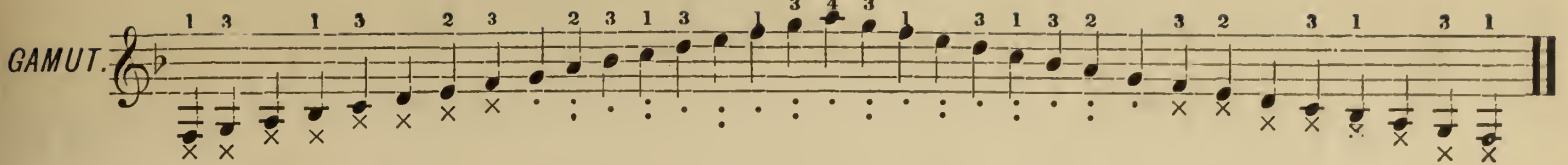


## PRELUDE.

*Poco Allegretto.*



## KEY OF D MINOR.



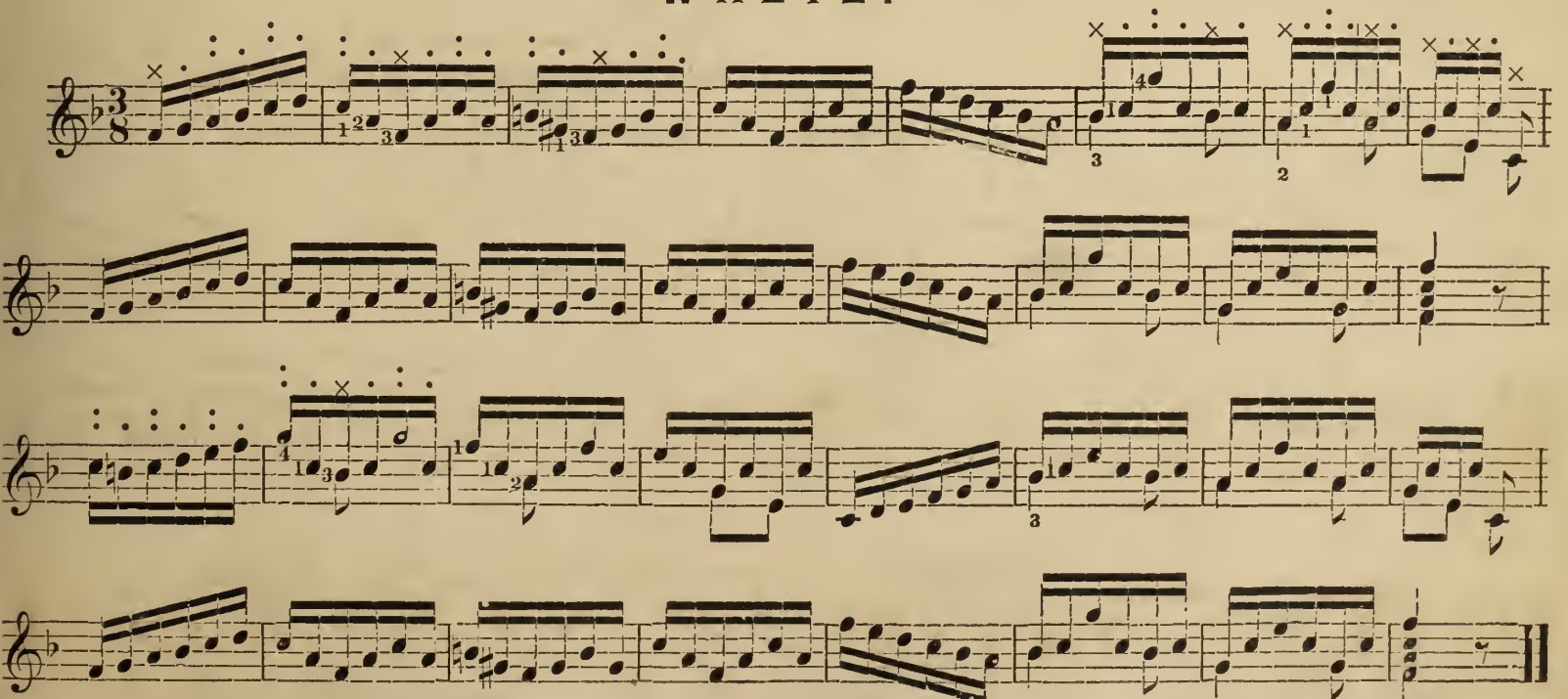
## EXERCISE.



## PRELUDE.



## WALTZ.



## KEY OF A MINOR.



## EXERCISE.

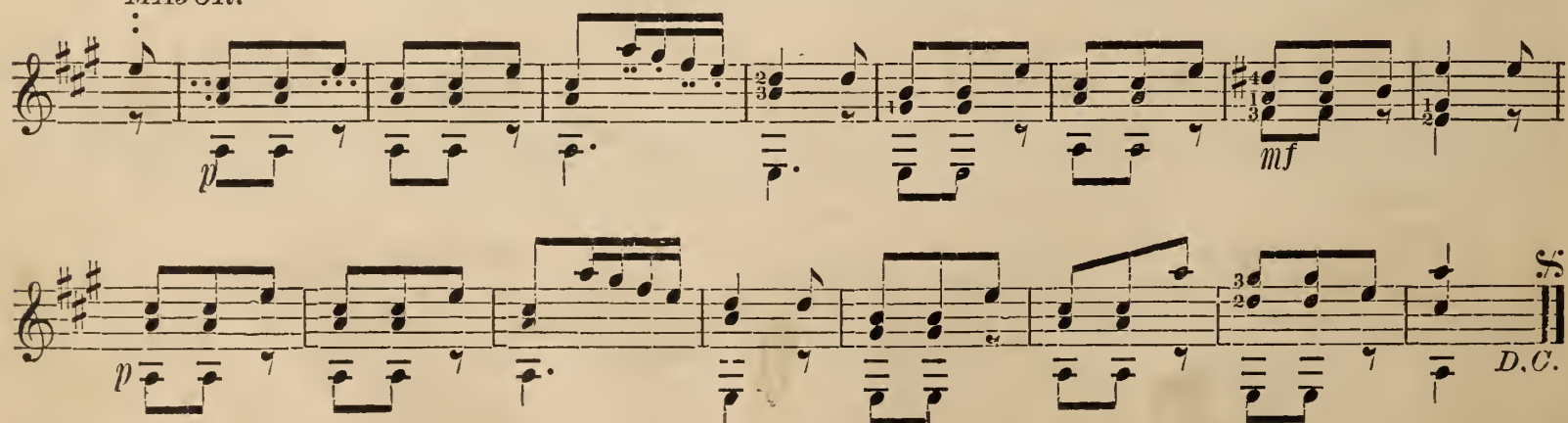


## WALTZ.

M. CARCASSI.



MAJOR.





## HUNGARIAN AIR.

BATHIOLI.

Three staves of musical notation for 'HUNGARIAN AIR.' by Bathioli. The notation includes treble clef, 2/4 time signature, and various musical symbols such as notes, rests, and accidentals.

## RONDO.

L. MEIGNEN.

Seven staves of musical notation for 'RONDO.' by L. Meignen. The notation includes treble clef, 2/4 time signature, and various musical symbols such as notes, rests, and accidentals. The score includes dynamic markings like 'p' (piano) and 'f' (forte), and articulation marks like 'x'.

# KEY OF E MINOR.

**GAMUT.**

**CADENCE.**

## EXERCISE.

## PRELUDE.

F. SOR.



# PART SECOND.

## SLURS.

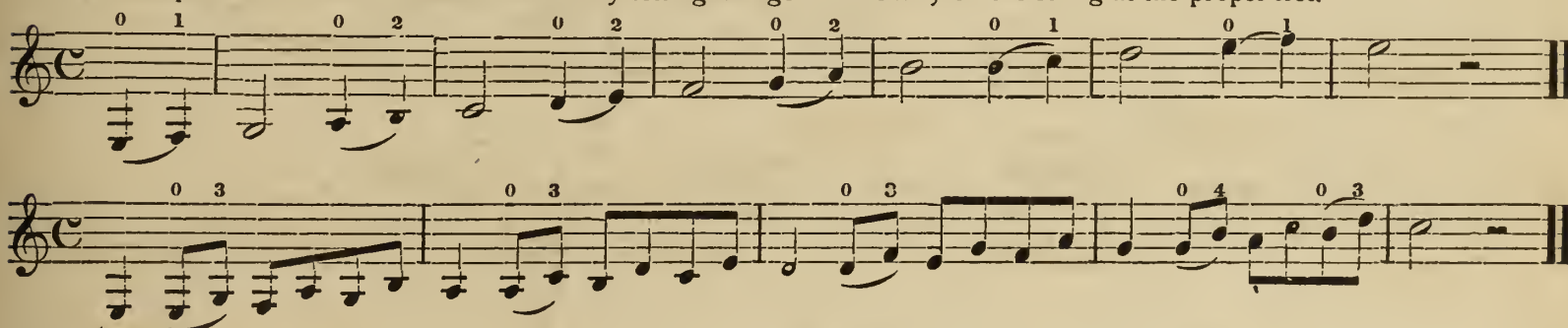
When two or more notes ascending or descending have the slur — placed over or under them, they are called *slurred notes*. In ascending passages the first note is struck with the right hand finger, and the succeeding note or notes upon the same string are made by the left hand fingers alone, falling upon the strings with force at the proper frets. If the action of the fingers is energetic, falling like little hammers upon the strings, it will increase or strengthen the vibrations and give ample force to the slurred notes. The finger which holds the first note must not be raised

before a finger falls on the succeeding note, and in like manner throughout the slurred passage.

In descending passages those notes that are not open notes, should be prepared by placing the necessary fingers on the notes at once, before striking the string; then strike the first note and draw off the fingers one after the other. In drawing off the fingers pull the string a little towards the lower side of the finger-board, then allow it to slip from under the finger suddenly. This will give renewed impulse to its vibrations and keep up the necessary force of tone.

### SLURS OF TWO NOTES ASCENDING.

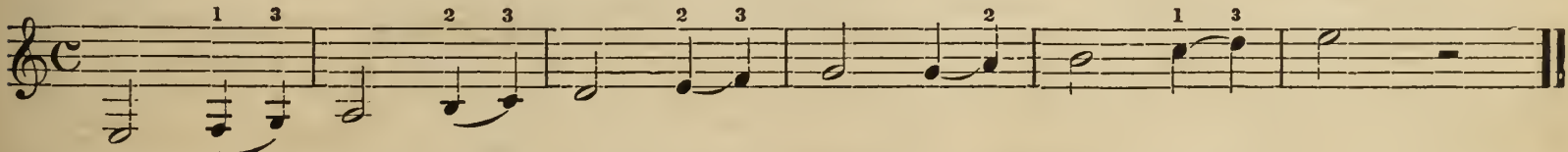
Strike the open note and then make the second by letting a finger fall heavily on the string at the proper fret.



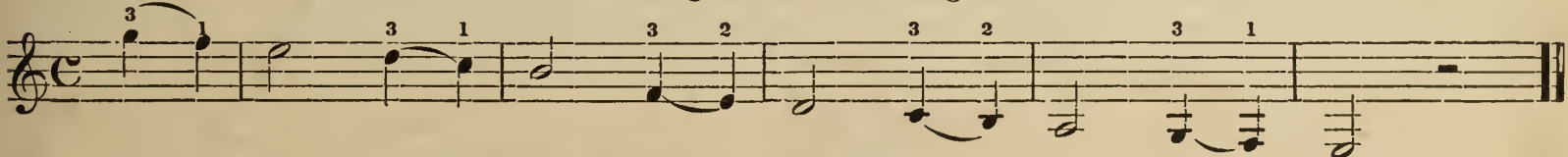
Strike the first note, then draw off the left hand finger to produce the second note.



Place a finger on the first note and strike the string, then let another finger fall on the next note before raising the one which holds the first note.

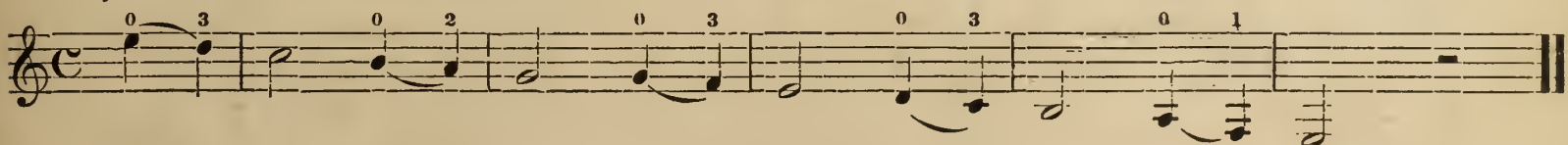


Place fingers on both notes at once, then strike the string and draw off the finger which holds the first note.



### VIBRATION SLURS.

When two slurred notes descending, are to be made on different strings, the first only is to be struck by the right hand. The second is made by letting a finger of the left hand fall heavily on the string at the proper fret which will cause it to vibrate so as to be distinctly heard. These are called *Vibration Slurs*.



When two notes are slurred, ascending on two different strings, the thumb is glided as smoothly as possible from one string to the other. On the gut strings they are sometimes made by touching each note with a finger of the right hand in the usual way, but in as smooth a manner as possible.

[illegible]

## EXERCISE.

The musical score for 'The Rose Tree' is presented in three systems, each with a treble and bass staff. The first system begins with a treble staff marked *mf* and a key signature of one flat. The melody is written in a simple, folk-like style with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence. The score is marked with various musical notations, including dynamics (*mf*), articulation (accents), and fingerings (e.g., 2, 4).

*Allegretto non Troppo.*

*Allegretto non Troppo.*

The musical score is written for a single instrument, likely a piano, in G major (one sharp) and 6/8 time. It consists of four systems of music. Each system has a treble staff with a melody and a bass staff with a bass line. The melody is characterized by eighth-note patterns and triplets. The bass line consists of half notes and quarter notes. The piece ends with a double bar line and the word "Fine."

Slurred passages of three or four notes are played in the same manner as those of two notes, letting fall or drawing off as many fingers as there are notes to be slurred. The notes of descending passages should be prepared, except those that are to be played open.

Strike the first note of each slurred group, and let the fingers of the left hand fall in succession on the others, holding down the finger that first falls until the next has fallen.

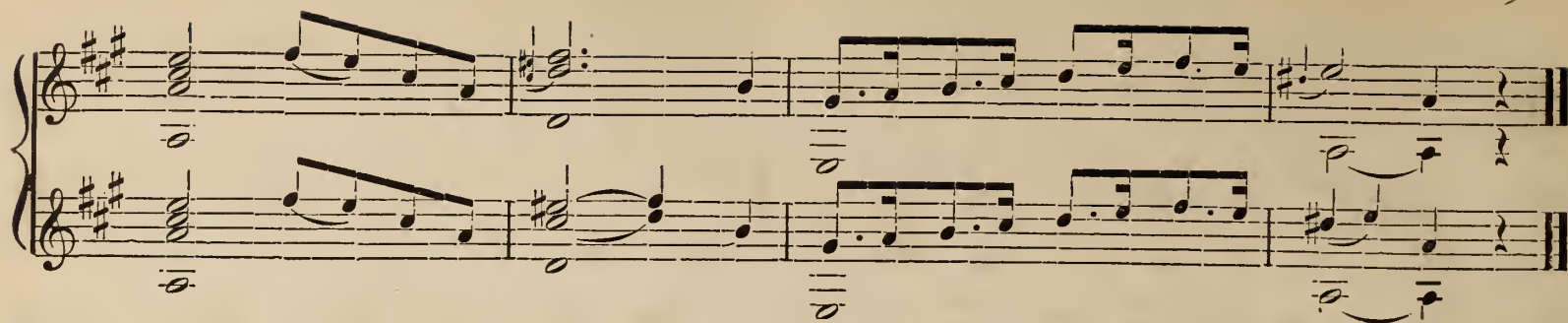
The first staff of music is in 3/4 time, featuring a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with fingerings indicated by numbers 0, 1, 2, and 3 above the notes. The bass line is represented by a single eighth note in the first measure, followed by a series of eighth notes in the subsequent measures.

Prepare the first two notes, then strike the first and draw off the fingers in succession to make the others.

The first system of the musical score is written on a single staff in treble clef, 3/4 time. It begins with a key signature of one flat (B-flat). The melody starts on a quarter note G4, followed by a quarter note F4, and a quarter note E4. A slur covers the next three notes: a quarter note D4, a quarter note C4, and a quarter note B3. This is followed by a quarter note A3, a quarter note G3, and a quarter note F3. The system ends with a double bar line.







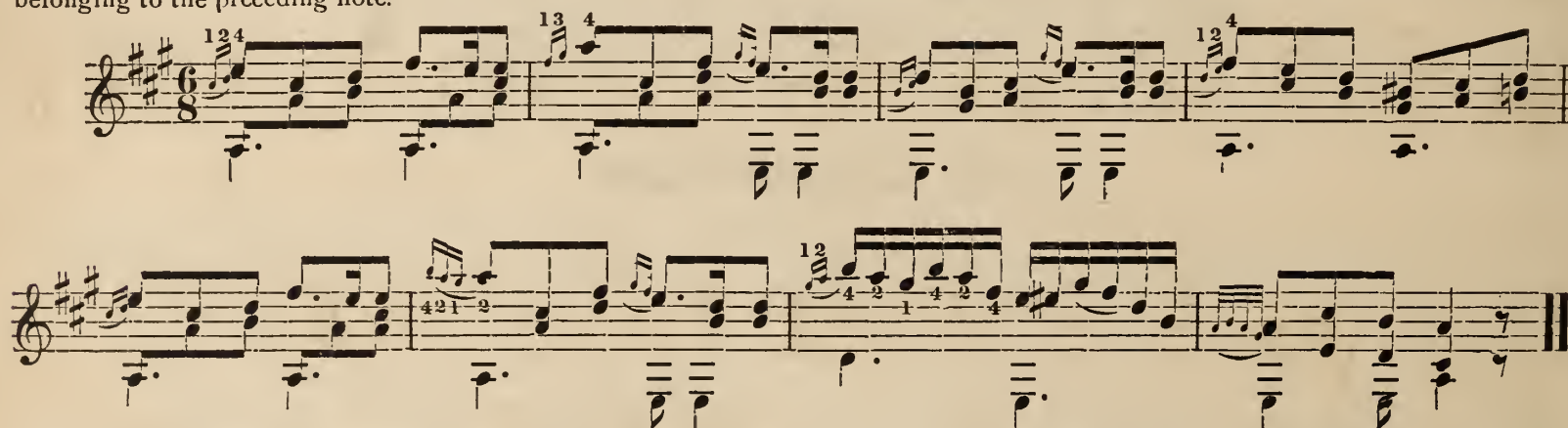
### THE SHORT APPOGGIATURA.

*Andantino.*

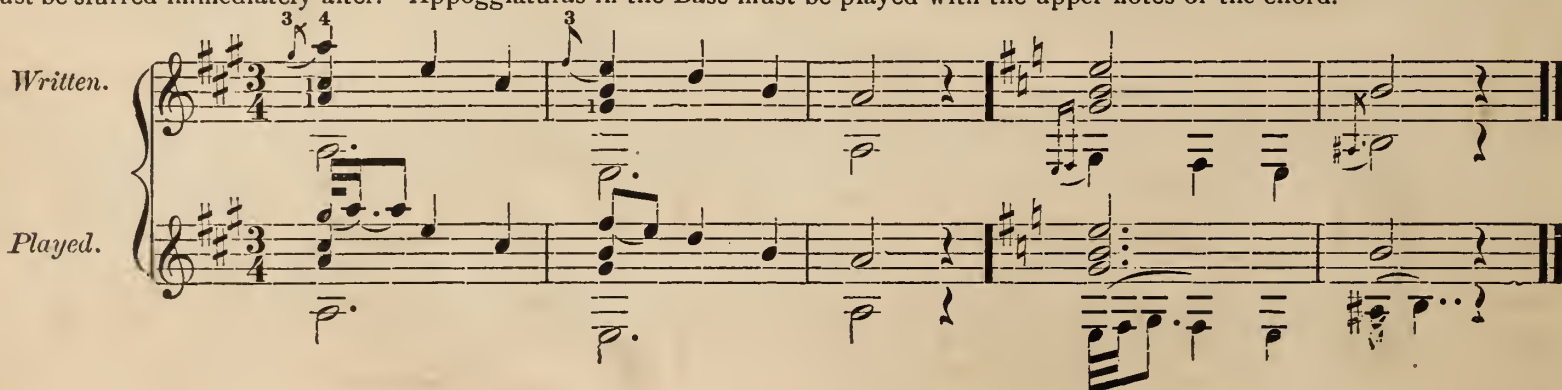
GIULIANI.



When two or more small notes are placed before a principal note, they are to be executed rapidly by striking the first only, with the right hand finger and slurring the other small notes and the principal together, as in a slur of three or more notes. The Bass and under parts must be always played with the first small note. This is the rule, yet small notes, called after notes, are occasionally found so placed that they cannot be played with any of the notes which follow them; these must be played in a portion of the time belonging to the preceding note.



Small notes placed before chords, are to be played at the same instant with all the notes of the chord except the upper note, which must be slurred immediately after. Appoggiaturas in the Bass must be played with the upper notes of the chord.





Appoggiaturas are found written at a greater distance than one tone from the principal note, and may be above or below it. They should be struck with the bass. Groups of small notes are found placed before principal notes and forming chords with them. The first of these are played with the bass.

*Written.*

*Played.*

The Turn or Groupetto, is a group of small notes placed before a principal note, or between two principal notes. It may consist of two, three, four, or more notes. When of two notes, it consists of the note above, and the note below the principal note. see Ex. A. When of three or more notes, the principal note with the note above and the note below it, are included in the group. Turns of three and four notes are written or indicated in three different ways. 1st. Beginning with the principal note Ex. B.  $\text{♩} \sim$ , 2d. Beginning with the note above. Ex. C.  $\sim$ , 3d. Beginning with the note below. Ex. D.  $\text{♩} \sim$ . This last is called the inverted turn.

A

A

*indications.*

B

C

D

*Written out and Played.*

When the highest note of a turn is to be altered by a sharp or flat, the accidental is written above the sign, thus  $\text{♩} \sim^b$ , and below it, thus  $\text{♩} \sim_b$ , when the lowest note is to be altered.

When a turn or groupetto is found between two notes, it is commenced with the note above the first of the two notes between which the sign is placed, and is played in a portion of the time belonging to the preceding note.

*Written.*

*Played.*

## THE TRILL OR SHAKE.

The trill is an embellishment of the highest order, and of frequent introduction in music, though it does not often occur in guitar music. This ornament consists in the rapid alternate reiteration of a note with the tone or semitone next above it, with its resolution of two or more notes. It should generally begin and end with the principal note, and its duration is always equal to the time of the note on which it is made, or over which the sign of the trill is placed. The trill is indicated by this sign. *tr*. On the guitar the trill may be made in three ways. 1st. By striking the first note of the trill and slurring the other. 2d. By striking the principal note and slurring the auxiliary or upper note. 3d. By preparing, or taking at once the two notes on two different strings, with the left hand, and then playing them with two fingers of the right hand; and when there is a Bass part play it with the thumb. Example.

Written. *tr*

1st. Manner. Resolution. 2d. Manner. Resolution.

Played.

Written. *tr*

3d. Manner.

Played.

OR X . X . X

When the short duration of a note on which a trill is placed, or the following note prevents the making of a proper resolution, it is not then a trill, but simply a note trilled. A passage like the following would be played as a succession of mordents, as written out in the second stave, but if the performer has flexibility of fingers equal to the execution, the effect would be much better, if played as written in the third, or fourth stave.

*tr.* *tr.* *tr.* *tr.*

## THE MORDENT.

This beautiful embellishment is but the fragment of a trill; it may be made upon either long or short notes, but is of surpassingly fine effect when made upon the latter. It consists in the rapid execution of two small notes before a principal note, as in the following example and is indicated by this sign *~* over or under the note on which it is to be made. It is of frequent occurrence in guitar music and is played by rapidly slurring the small notes into the principal note.

### MORDENTS ON LONG NOTES.

### MORDENTS ON SHORT NOTES.



The Mordente may also be written and played with chords, in which case strike the first note of the mordente at the same instant with all the notes of the chord except the highest, then rapidly slur the second note of the mordente into the highest note of the chord.

### MORDENTES ON CHORDS.

*Indicated.*

*Written.*

*Played.*

### EXERCISES FOR PRACTISING THE MORDENTE.

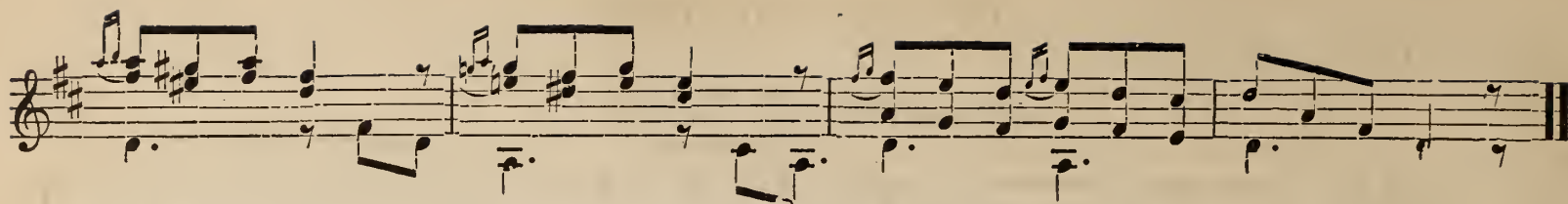
CARCASSI.

*Andantino.*

### THE MORDENTE.

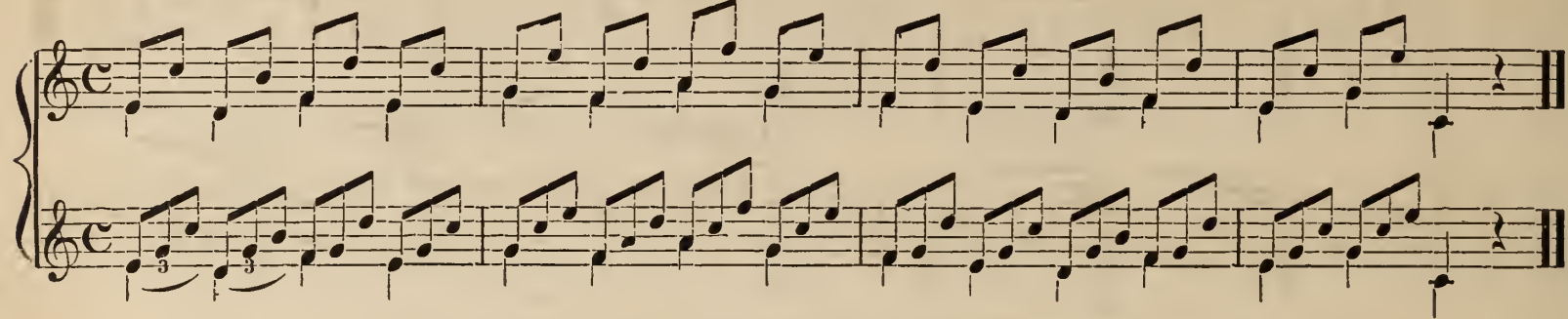
M. GIULIANI.

*Andante mosso.*

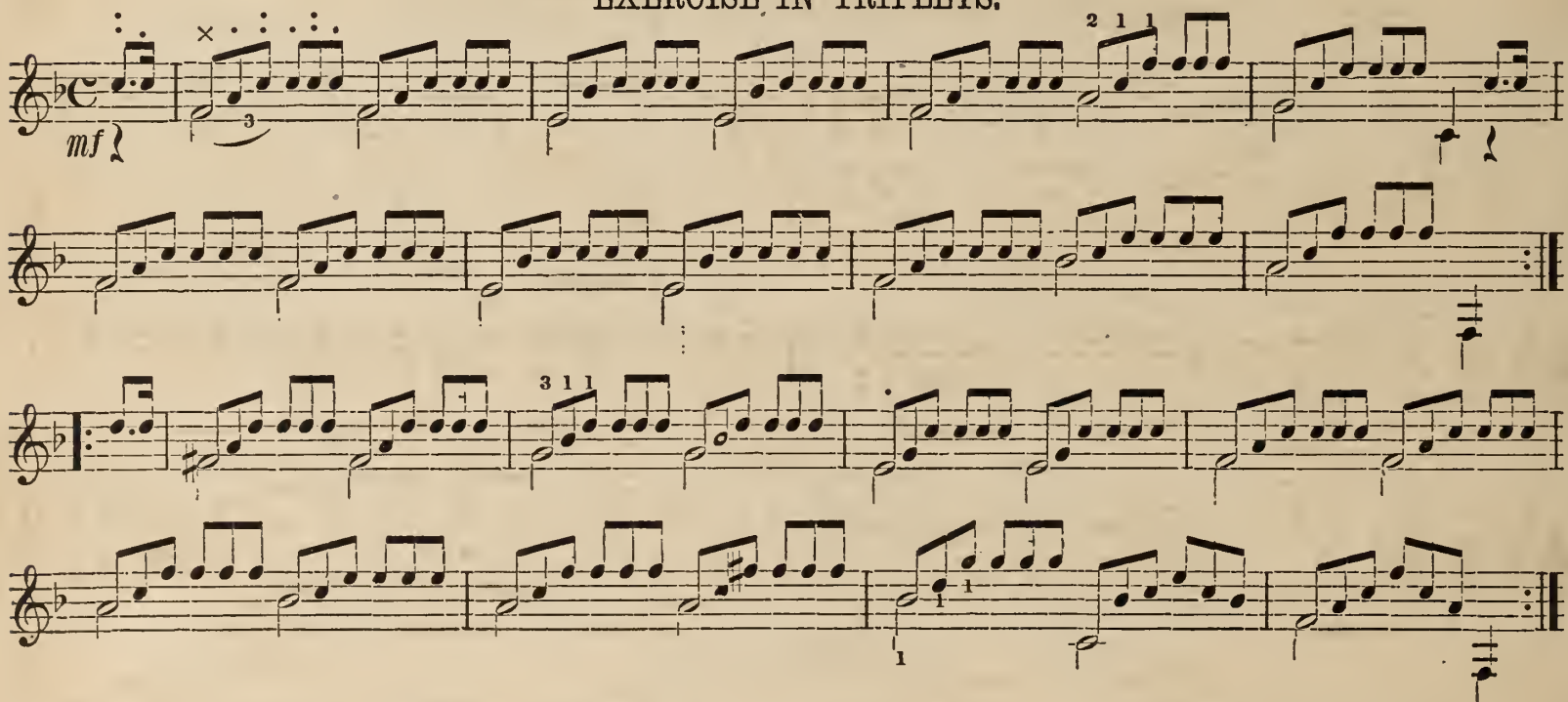


### THE TRIPLET.

Triplets are groups of three notes having the value of one note of the next greater denomination. They usually have the figure (3) placed over or under them and are to be played in the time of one of the next greater denomination, or of two of the same denomination. (See more fully Marx's general musical instructions.)



### EXERCISE IN TRIPLETS.



### SEXTOLES, SEXTOLETS, &c.

Sextoles are groups of six notes generally having the figure (6) placed over or under them. They are of the same value as two notes of the next greater denomination, or of four of the same denomination and are to be regarded and played as a double triplet.





## OF THE POSITIONS.

Every fret on the finger-board of the guitar is called a position. When the first finger of the left hand is placed at the first fret, the hand is in the first position; if it be advanced to the third fret the hand is then in the third position and in like manner for all the others. There are five principal positions, a thorough knowledge of these will enable the student to understand all the others and is indispensable as a preparation for playing the greater number of the compositions and arrangements for this instrument. The five principal positions are the 1st, 4th, 5th, 7th and 9th. The following course of practice for the positions is adopted, chiefly from Carcassi as being the best that has yet appeared.

### GAMUT IN THE FOURTH POSITION.

6th String. 5th String. 4th String. 3d String. 2d String. 1st String.

EXERCISE.

### WALTZ.

4th POS. *mf* *Fin.* *D.C.*

Arranged from F. BEYER.

*Fine.* *D.C.*

## GAMUT IN THE FIFTH POSITION.

6th String.

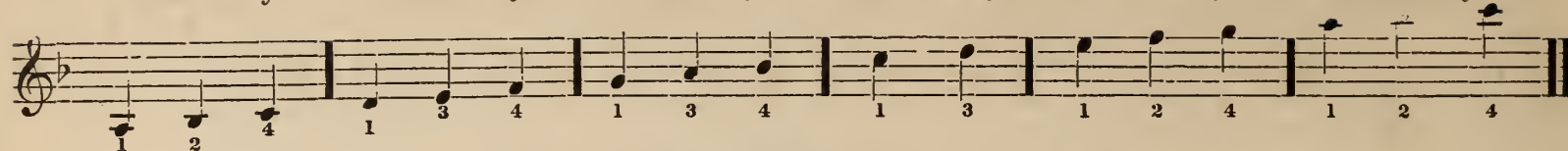
5th String.

4th String.

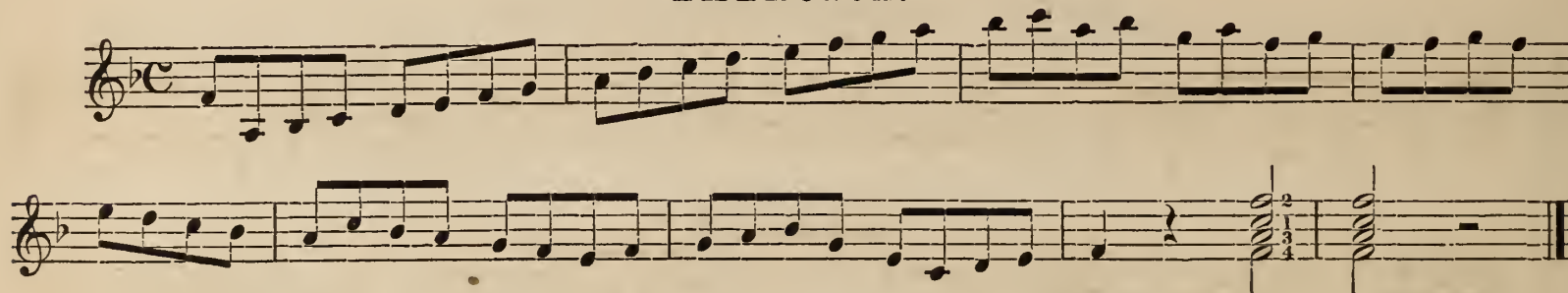
3d. String.

2d. String.

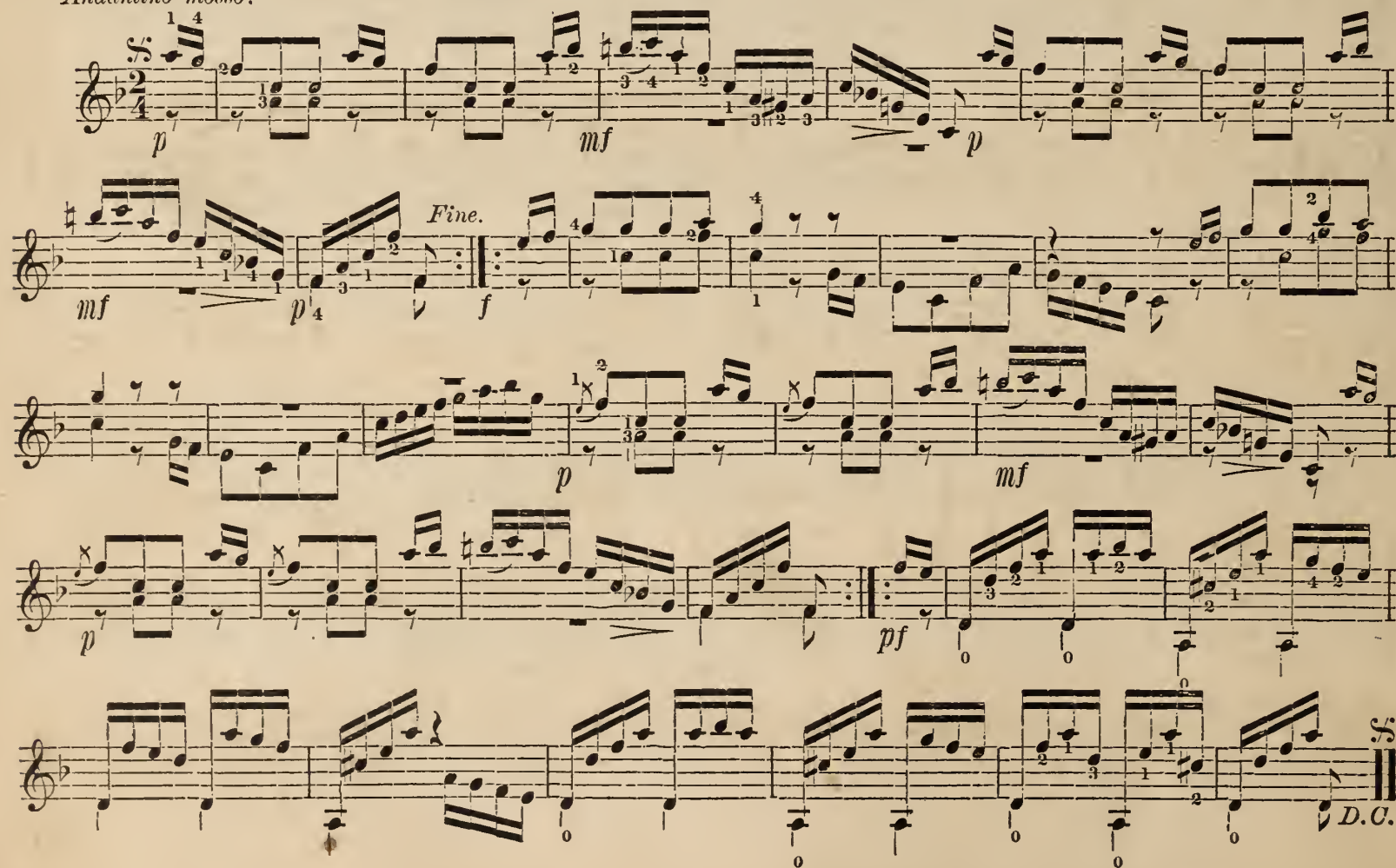
1st String.



## EXERCISE.



## PRELUDE.

*Grande barrer.**Andantino mosso.*



## GAMUT IN THE SEVENTH POSITION.

2<sup>d</sup> String.      5th String.      4th String.      3d String.      2d String.      1st String.

## EXERCISE.

## PRELUDE.

7th POS.....      5th POS.....

1st POS.....

*Allegretto.*

7th POS.

*Fine.*

D.C.

## GAMUT IN THE NINTH POSITION.

6th String. 5th String. 4th String. 3d String. 2d String. 1st String.

## EXERCISE.

## PRELUDE.

9th POS. 7th POS. 4th POS. 5th Pos. 1st Pos. 3d Pos. 9th Pos.

*Allegretto.*

*pf*

*f* *mf* *f*

*p*



## WALTZ.

M. CARCASSI,

9th POS. ....

*p*

5th POS. .... 2d POS. .... BAR. ....

*mf*

9th POS. .... 1st POS. ....

*f*

4th POS. .... BARRE. .... 1st POS. ....

*ff* *p* *ff*

4th POS. ....

*mf* *p*

9th POS. .... 5th POS. ....

5th POS. .... 2d POS. .... BAR. .... 9th POS. ....

9th POS. .... 1st POS. ....

2d POS. ....

*p*

2d POS..... 7th POS.....

7th POS..... BAR..... 9th POS..... 2d POS....

2d POS..... 7th POS.....

9th POS.....

5th POS..... 2d POS..... BAR.....

9th POS..... 2d POS.....

MINOR. 9th POS.....

Dolce.

9th POS.....

1st POS..... 9th POS....

Dolce.

Detailed description of the musical score: The score is written for guitar in G major (one sharp). It consists of ten staves. The first staff begins with a treble clef and a key signature of one sharp. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. Dynamics include *f* (forte), *mf* (mezzo-forte), *p* (piano), and *Dolce* (softly). Articulation marks such as accents and slurs are used throughout. The score is divided into sections by dotted lines and labels: '2d POS.', '7th POS.', '9th POS.', 'BAR.', and 'MINOR.'. The 'MINOR.' section is marked with a key signature change to two sharps (D major). The piece concludes with a *Dolce* marking.



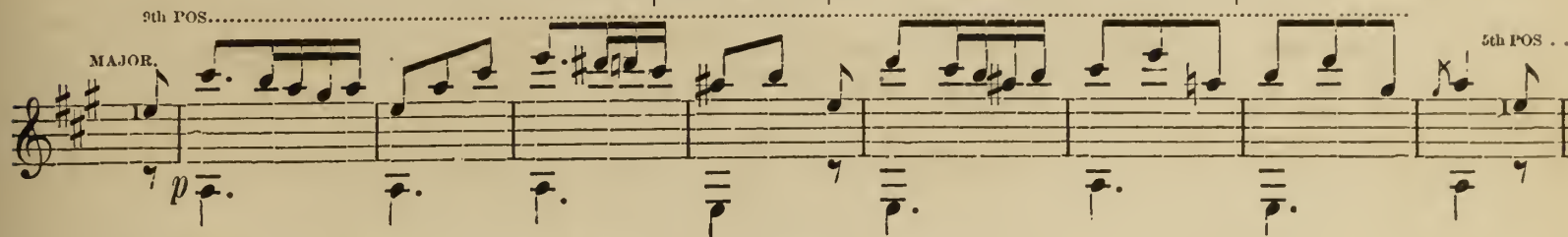
9th POS.



9th POS.

MAJOR.

5th POS. . .

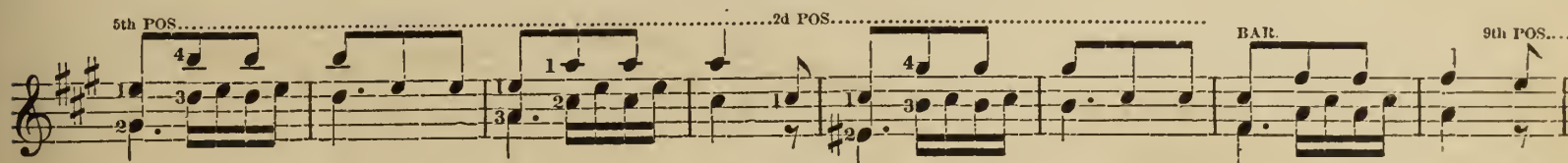


5th POS.

2d POS.

BAR.

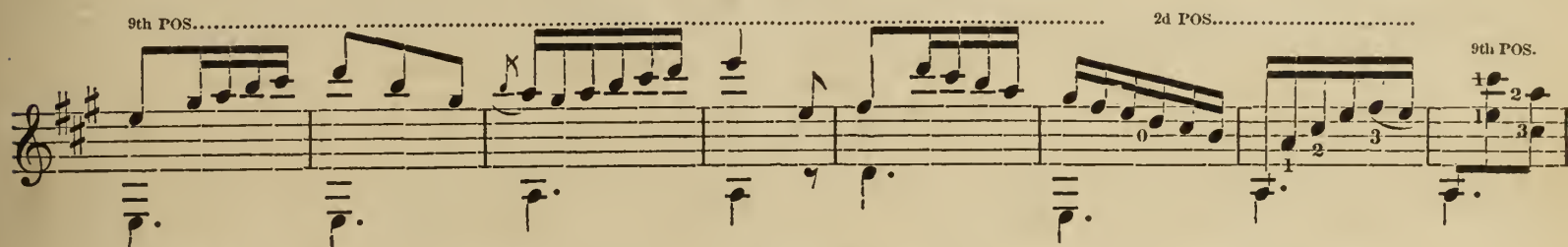
9th POS. . .



9th POS.

2d POS.

9th POS.



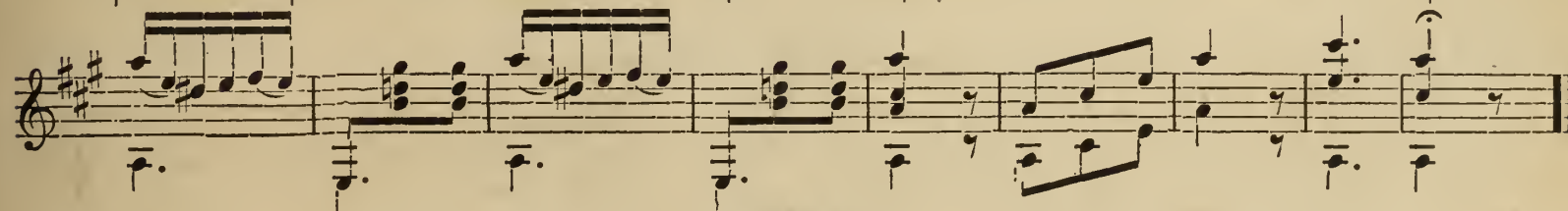
9th POS.

2d POS.

9th POS.

7th POS.

5th POS.



## TEMA.

F. SOR

*Andante Sostenuto.*



## OF THE LEGATO AND STACCATO.

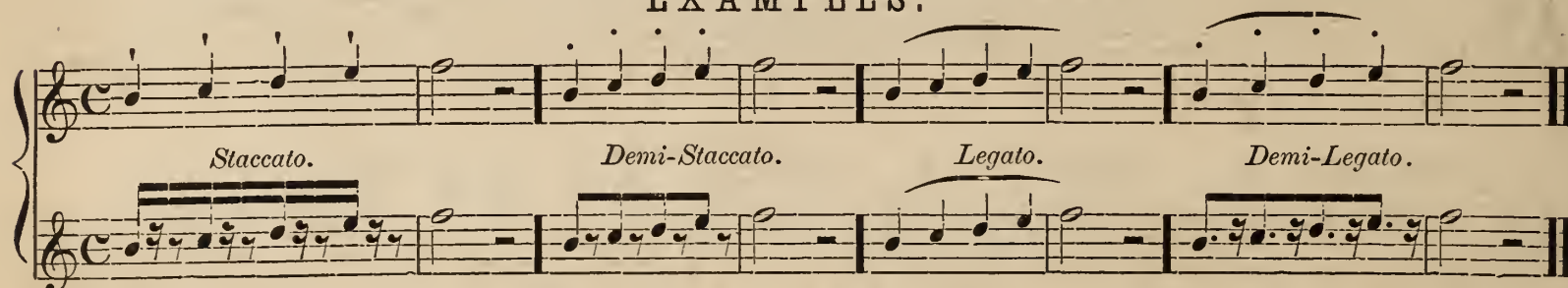
LEGATO is that style of performance in which the notes are played in as smooth and connected a manner as possible, tying, as it were, one note to another so that there may be no perceptible interval of silence between them. It is indicated by a curved line, (the slur) placed over or under the notes, also by the word Legato. This effect is produced on the guitar by the operation of slurring explained in another place. Passages intended to be played in the Legato style without running the notes so completely into one another, are marked by a curved line with dots over the notes, or by the word *Demi-Legato* in which case the notes are to be played smoothly, yet distinctly and given about three fourths of their time, making of the remaining fourth a short rest between each note. STACCATO is the opposite of Legato, and is indicated by points , , , , placed over or under the notes, or by the word *Staccato*, which implies that the notes so marked are to be played in a distinct and spirited manner, detaching them from each other and giving them only about a quarter of their time, making a rest of the remaining time belonging to each note. Notes marked by dots, or the word *Demi-Staccato* are to be played in like distinct manner but not so short, they should be given one half their time and a rest made of the other half.

MARTELLATO. (hammered.) This is a style of Staccato that may be attempted by the experienced performer. It is very effective when properly performed. It consists of a heavy, strong and very quick touch of the strings by which the sounds come forth short, pointed and distinct as if produced by the stroke of a little hammer; hence its name.

Stopping the vibrations of one or several strings to produce the Staccato effect, or when there are rests between notes is done by causing the fingers of the right hand, after having set the strings in vibration, to again fall against them which will instantly stop their sound after the manner of the dampers of a Piano. Chords of five or six notes may be stopped by quickly laying the palm of the right hand across all the strings near the Rosette, or by quickly laying the thumb across the strings on its side. This last manner is perhaps preferable to using the palm as it does not so much displace the fingers from their position over the strings. Chords of closed notes may also be stopped by quickly lightening the pressure of the left hand fingers so that the strings may rise a little from the finger-board, but not taking them entirely off the strings. Sounds stopped, damped, buffed, or muffled, as it is variously called, in these different ways are sometimes improperly called *Sons étouffés*. (See article *Sons Étouffés*, Page 93.)

There has not always been perfect uniformity among writers in the manner of indicating the Staccato, Demi-Staccato, Legato, Demi-Legato &c, but the foregoing accords with the latest good authorities and is explicate and systematic. (See Dr. Marx's general instructions, Engelbrecht's *Materia Musica*, Adam's *New Musical Dictionary*, and others.)

### EXAMPLES.

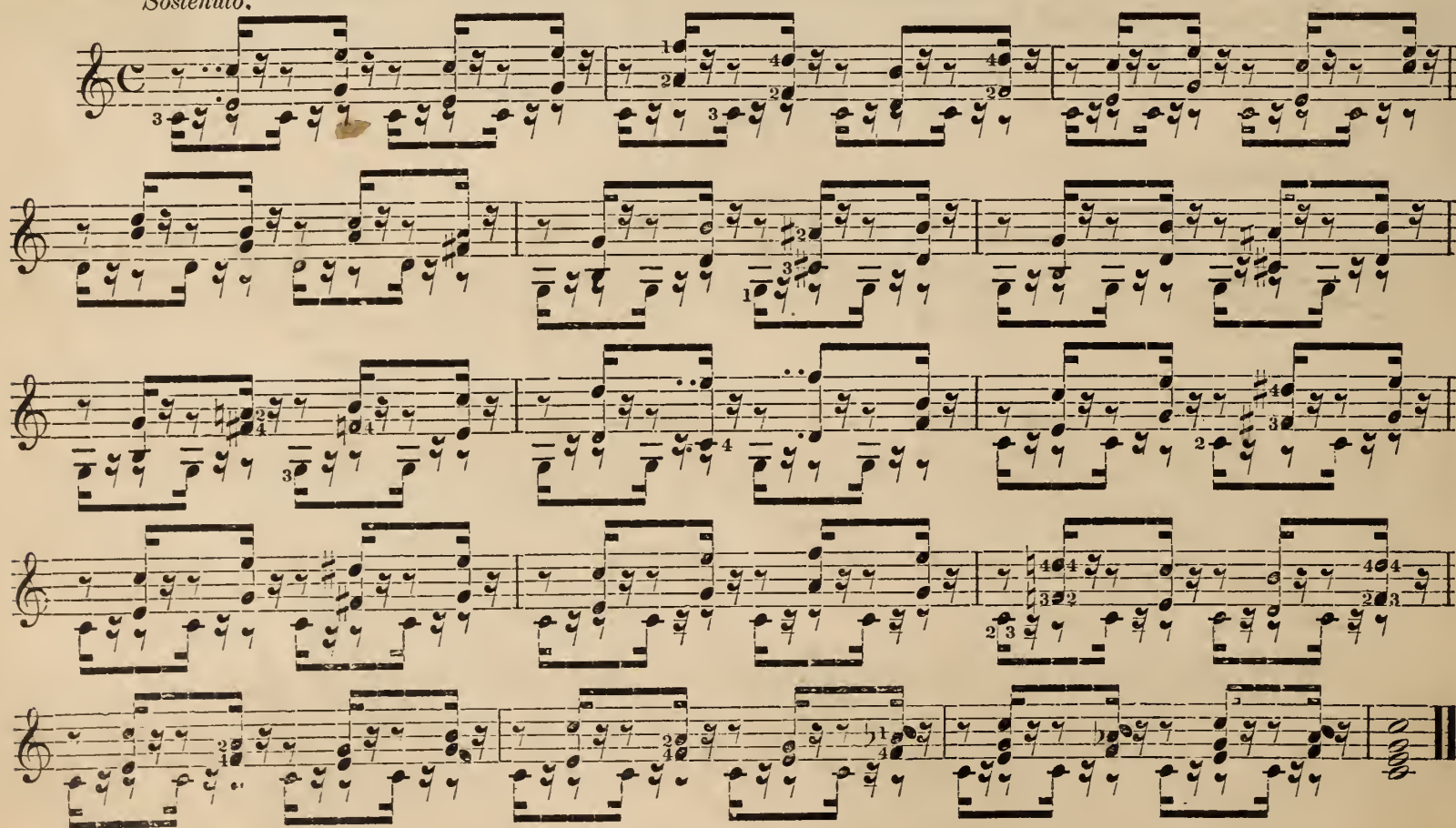


### EXERCISE.

M. GIULIANI.

For stopping the sounds with the same fingers which set the strings in vibration.

*Sostenuto.*





## THE VIBRATION, OR TREMOLO.

The tremolo (~~~~) is well worthy the attention of every guitarist. Even the moderate player may, with a little attention perform it with excellent effect. In performing the vibration, place the finger upon the note to be vibrated, carefully preserving the pressure during the full time of the note. Strike the string and immediately commence an oscillatory motion of the hand by which the string is alternately pulled towards the nut and the bridge, continuing the motion during the full time of the note. This alternately pulling of the string in opposite directions has the effect of alternately tightening and lessening the tension and producing a corresponding sensible raising and lowering of the tone, so that it issues in waves or pulsations. When judiciously introduced and well performed its effects are very beautiful.

The tremolo is indicated by doubling the sign of the mordente (w) or by a wave line of similar length. (~~~~) These sounds are produced more easily in the middle and upper parts of the finger-board and may be performed on single and double notes, and chords.

7th POS.

9th POS.

On 2d & 4th Strings...

## SYNCOPIATED NOTES.

This term is applied to cases in which a tone commences on a light portion of a measure and continues on or over a heavy, or accented portion of the same measure, or when the last note of a measure is connected by a tie with the first note of the following measure.

## MANNER OF PLAYING BOTH NOTES OF A SLURRED SECOND OR THIRD ON THE SAME STRING.

M. GIULIANI.

*Vivace.*

## THE VARIOUS INTERVALS.

Passages of double notes in Thirds, Sixths, Octaves and Tenths are of so frequent occurrence that a facility in fingering these intervals should be early acquired. The following exercises have been selected as being well adapted for this purpose. To facilitate their execution, it is better to let the fingers remain upon the strings as much as possible, gliding from fret to fret. The short lines placed between the figures show that the finger is to remain upon the string and glide to the next note without being raised.

### SCALE AND EXERCISES IN THIRDS. KEY OF C.



### EXERCISE IN THIRDS.

*Moderato.*

F. SOR.

*Moderato.*

The musical score consists of four staves of music. The first staff begins with a treble clef and a common time signature (C). The music is written in a key with one sharp (F#). The notation includes various note values, rests, and fingerings (numbers 1-4). The second staff continues the melody with similar notation. The third staff features a key signature change to two sharps (F# and C#) and includes a double bar line. The fourth staff concludes the piece with a final double bar line and a fermata over the last note. The paper is aged and yellowed, with some staining visible.

## SECOND EXERCISE IN THIRDS.

F. SOR.

SECOND EXERCISE IN THIRDS.

The musical score is written for three staves in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a triplet of eighth notes and various chords. Fingering numbers (1, 2, 3, 4) and bowing marks (x) are present. The second staff continues the piece, featuring more complex rhythmic patterns and fingering. The third staff concludes the exercise, ending with a double bar line. The title 'SECOND EXERCISE IN THIRDS.' is centered at the top. The publisher's name 'F. SOR.' is in the top right corner.

### SCALE AND EXERCISE IN SIXTHS.

### EXERCISE IN SIXTHS.

EXERCISE IN SIXTHS

Two staves of music in 6/8 time. The first staff begins with a treble clef and a 6/8 time signature. The music consists of eighth notes and sixteenth notes, often beamed together in groups of six. The second staff continues the exercise, also featuring beamed eighth and sixteenth notes. The key signature has one sharp (F#). The piece concludes with a double bar line.

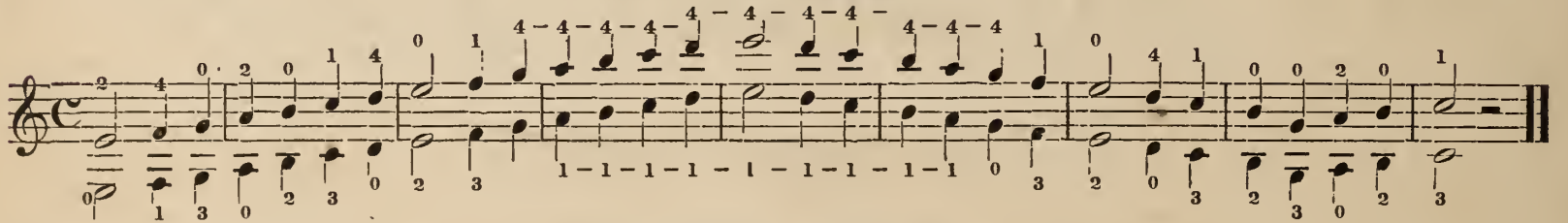


## THE FOLLIES OF SPAIN.

*Andante.*

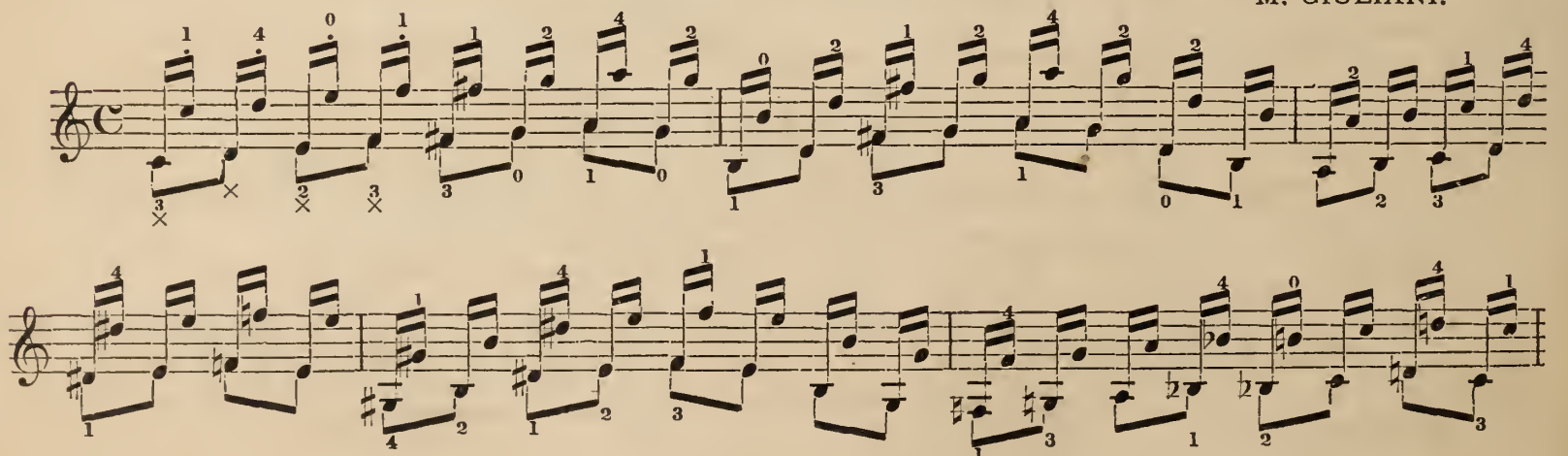


## SCALE IN OCTAVES.



## EXERCISE IN OCTAVES.

M. GIULIANI.





Five staves of musical notation for a scale exercise in tenths. The notation includes various fingerings and slurs.

## SCALE IN TENTHS.

Musical notation for a scale exercise in tenths, showing fingerings and slurs.

## EXERCISE IN TENTHS.

*Andante.*

CARULLI.

Musical notation for an exercise in tenths by Carulli, marked Andante. The notation includes various fingerings and slurs.

*Fine.*

This musical score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of eighth and sixteenth notes, with a double bar line and the word 'Fine.' above it. The second and third staves continue the melodic line with similar rhythmic patterns. The fourth staff concludes the piece with a double bar line and the initials 'D.C.' (Da Capo) above it.

### SCALE IN THIRDS. KEY OF G.

This section contains two staves of a scale exercise in thirds, key of G. The first staff is in treble clef and the second in bass clef. Both staves show ascending and descending scales in thirds, with fingerings (1-4) indicated above and below the notes. The exercise is marked with a common time signature (C) and ends with a double bar line.

### EXERCISE IN THIRDS.

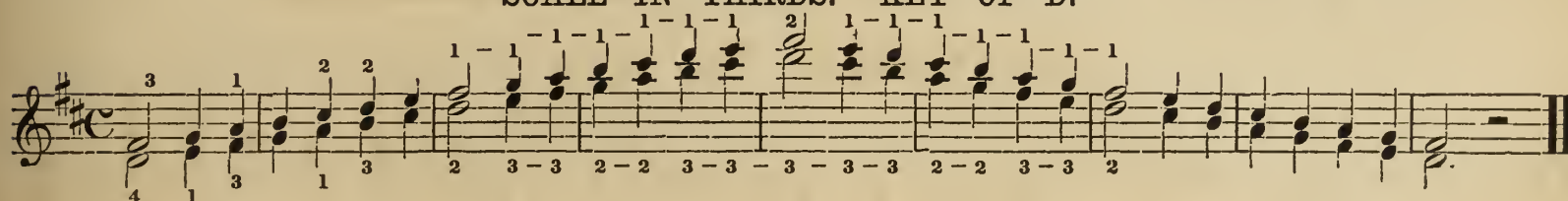
*AGUADO.*

This section contains three staves of an exercise in thirds, Aguado style. The first staff is in treble clef and the second in bass clef. Both staves show ascending and descending scales in thirds, with fingerings (1-4) indicated above and below the notes. The exercise is marked with a common time signature (C) and ends with a double bar line.





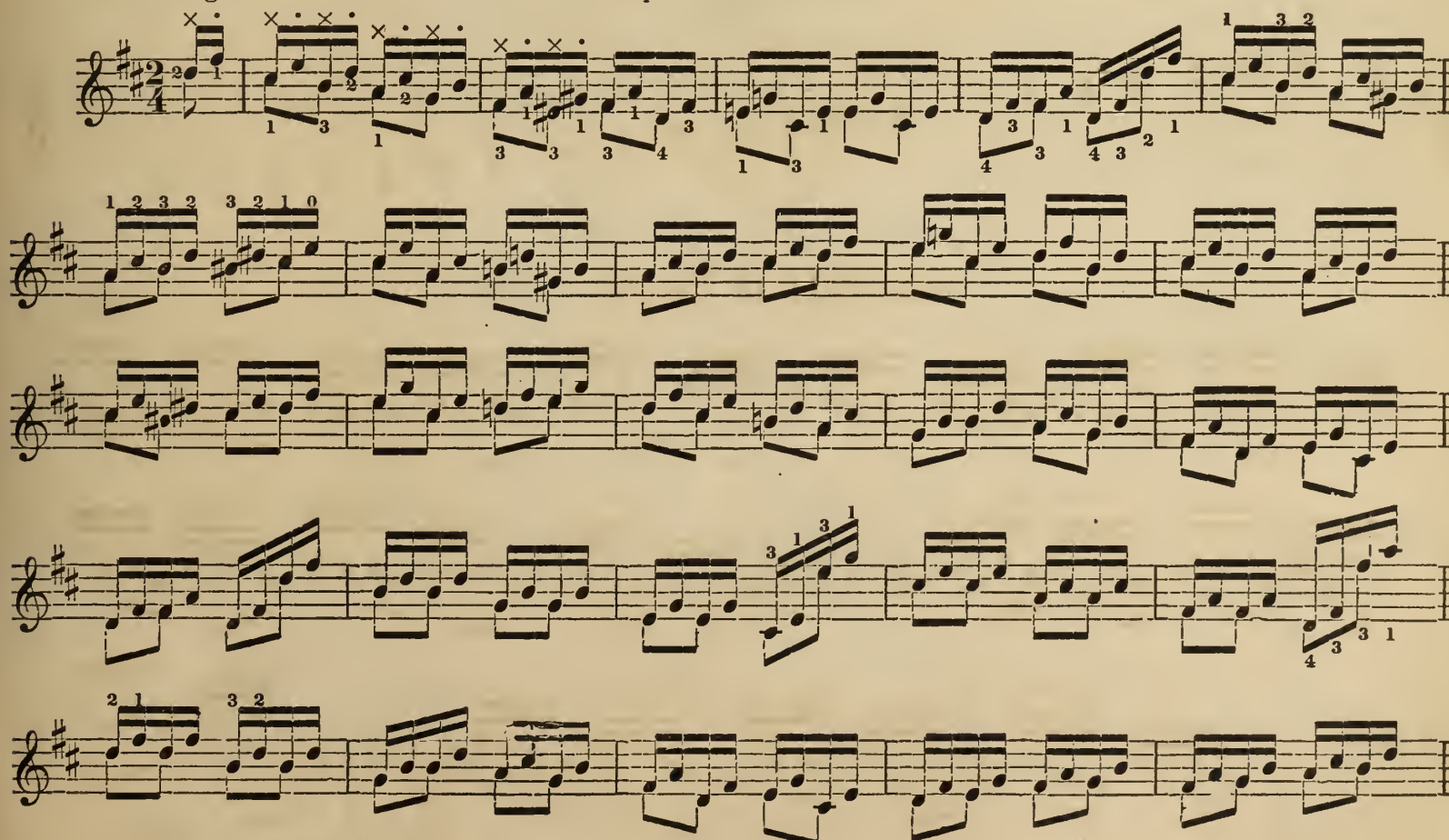
### SCALE IN THIRDS. KEY OF D.



### EXERCISE IN THIRDS.

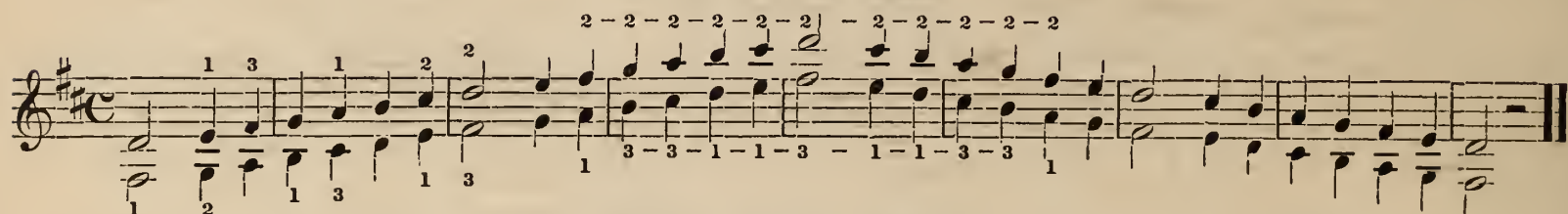
GIULIANI.

The notes having the stems drawn downward should be played with the thumb.

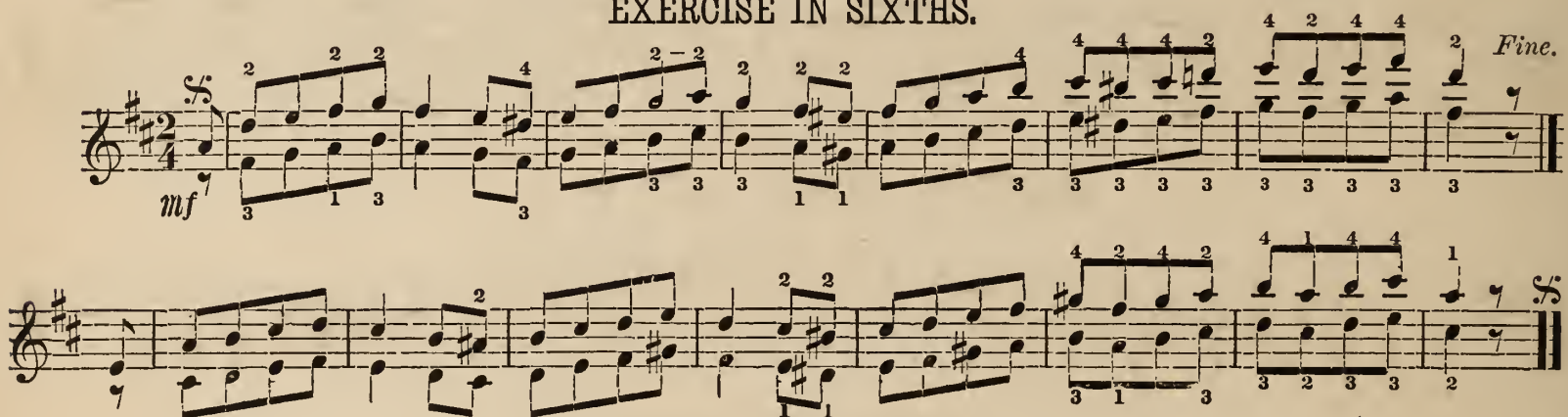




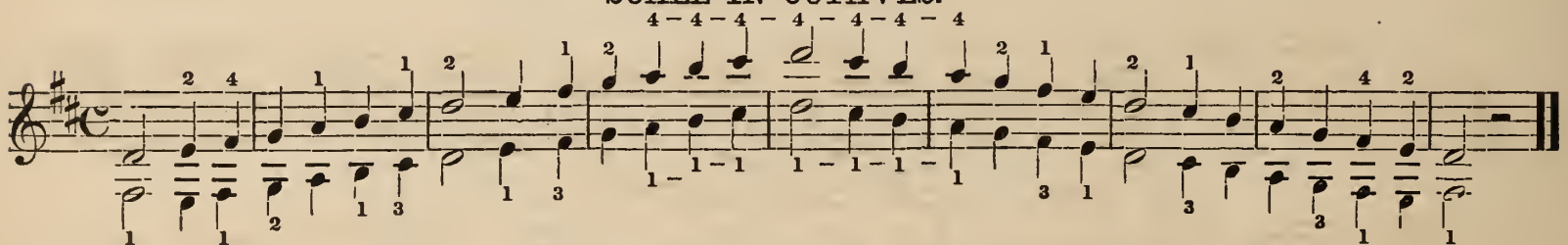
## SCALE IN SIXTHS.



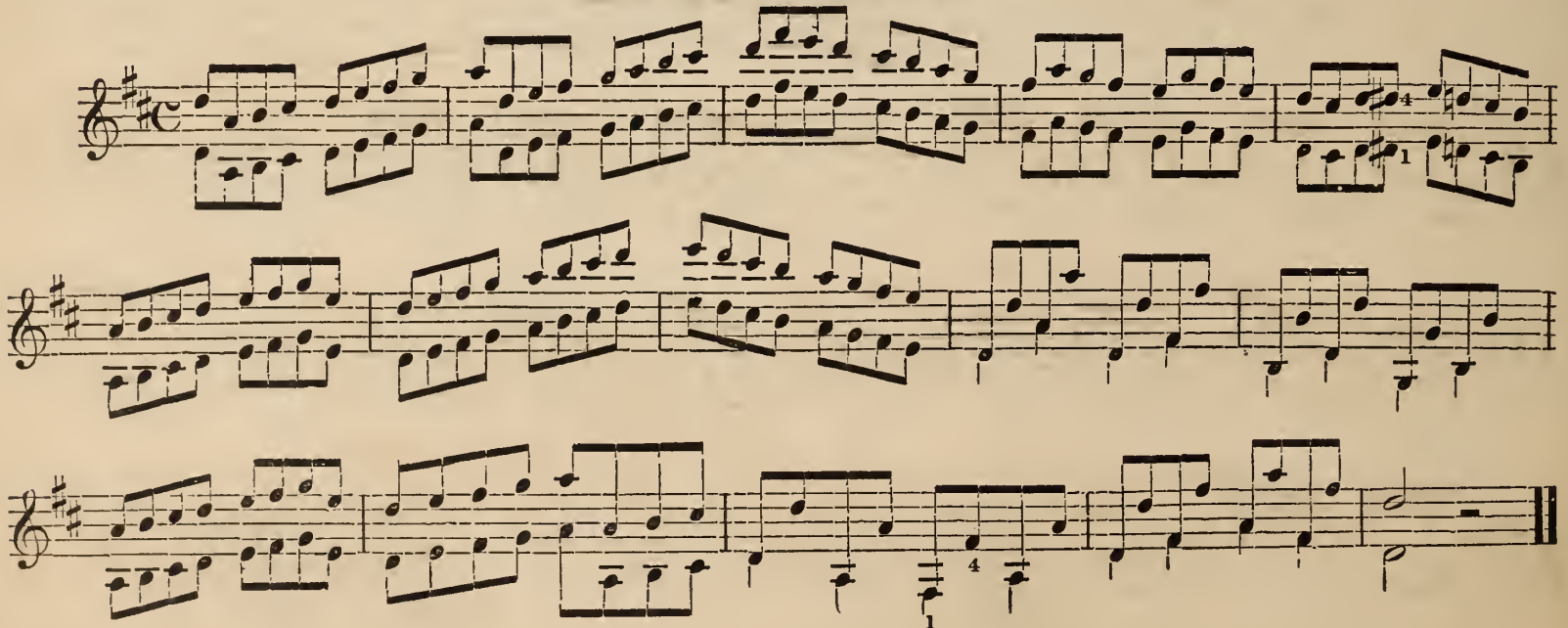
## EXERCISE IN SIXTHS.



## SCALE IN OCTAVES.



## EXERCISE IN OCTAVES.





# SCALE IN TENTHS.

87

## EXERCISE IN TENTHS.

## SCALE IN THIRDS. KEY OF A.

## EXERCISE IN THIRDS.

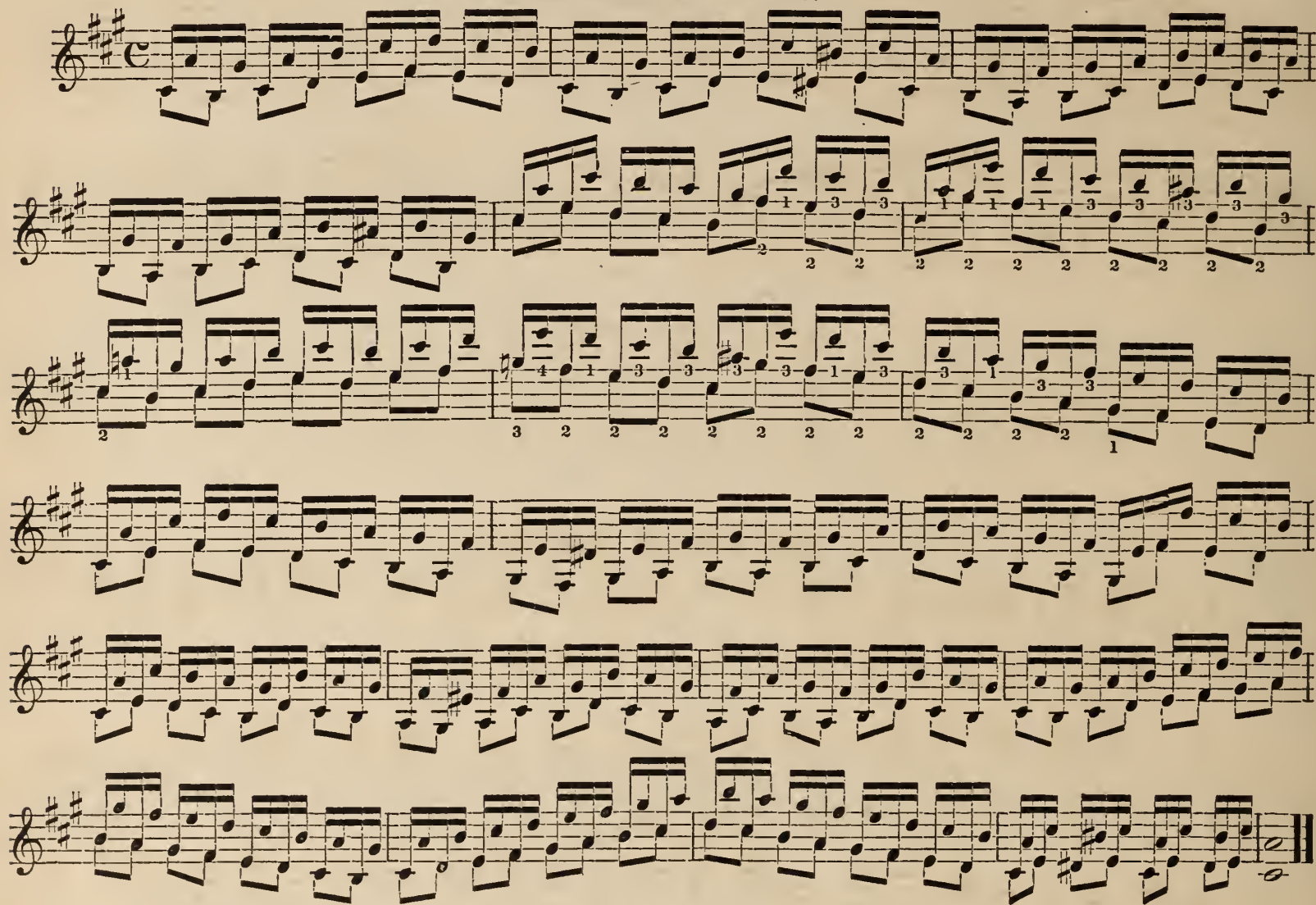
AGUADO.



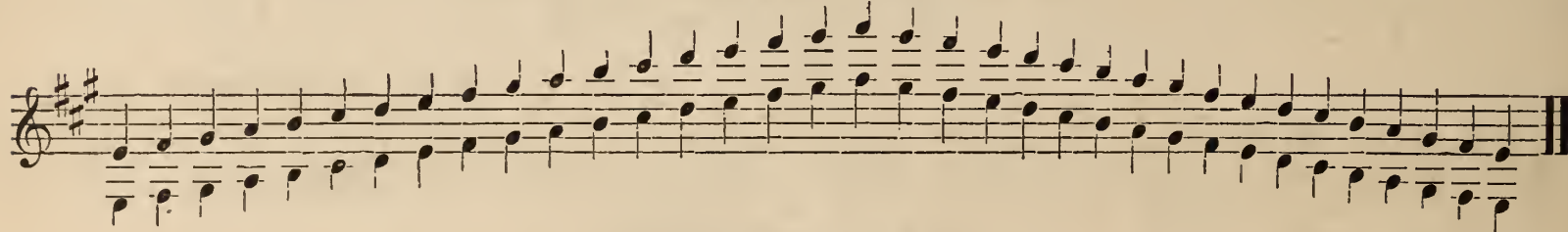
## SCALE IN SIXTHS.



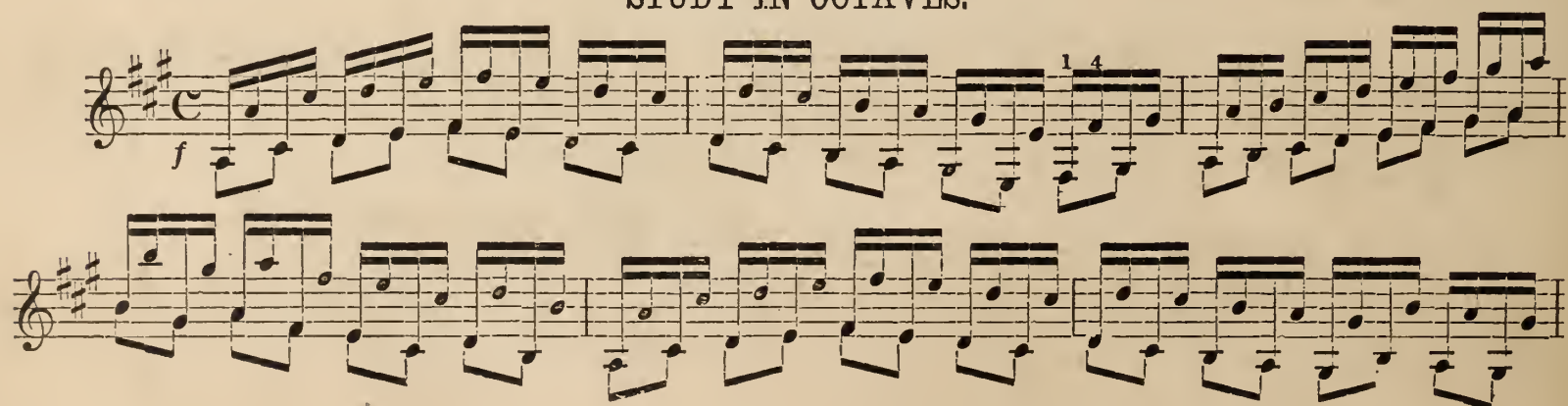
## EXERCISE IN SIXTHS.



## SCALE IN OCTAVES. KEY OF A.



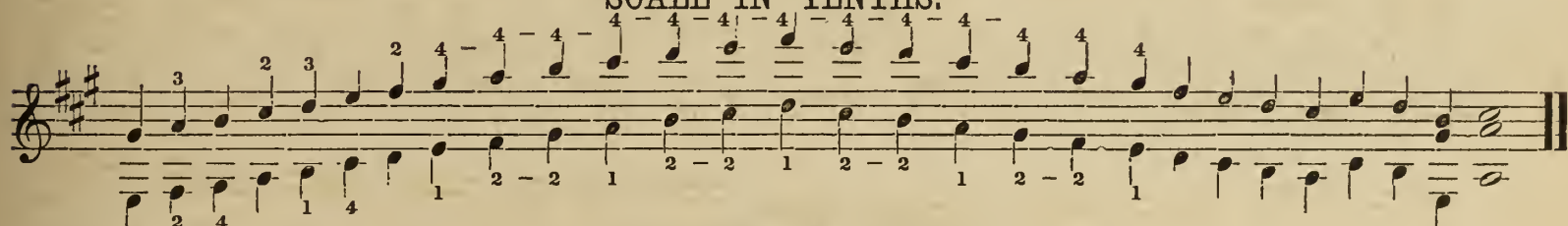
## STUDY IN OCTAVES.



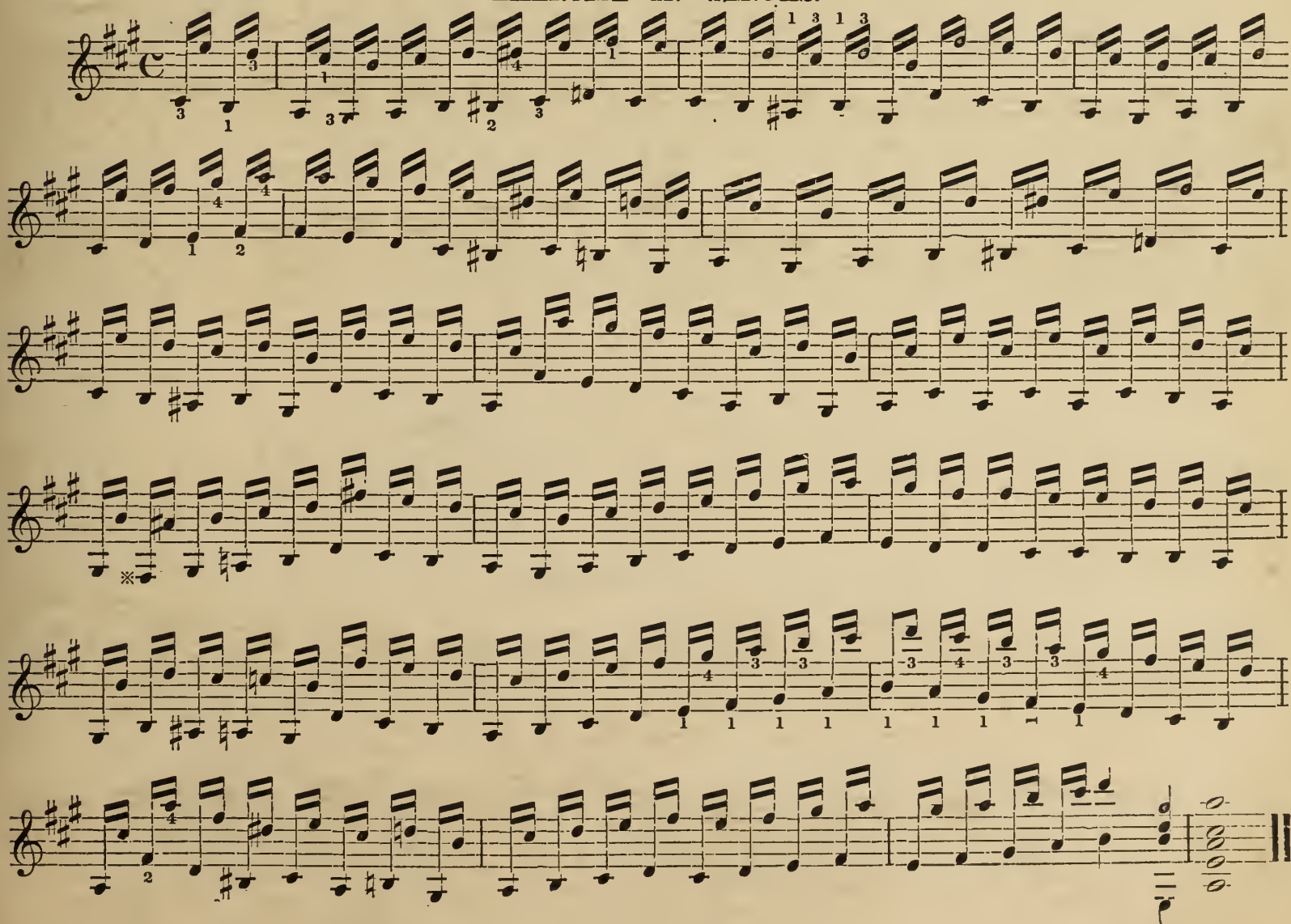




## SCALE IN TENTHS.



## EXERCISE IN TENTHS.



# THE CONTINUOUS OPEN NOTE.

Passages of thirds, sixths and tenths occur in which there is an accompanying part consisting of a single continuous note for the purpose of producing effects peculiar to the guitar. This part ought always to be played on an open string, even when the other parts are higher. This higher part is sometimes fingered on the strings next below the open string, at other times on the higher strings including the one which carries the open accompaniment. In this latter case the string which carries the accompaniment is played open whenever the continuous note occurs.

See the following three pieces in A major and E major and minor, which also afford some fine illustrations of the use of the thumb on the second and third strings.

*Thirds.*

*Sixths.*

*Tenths.*

## STUDY.

*5th POS.*

*9th POS.*..... *5th POS.* *2d POS.*

*6th POS.*..... *9th POS.*.....

*7th POS.*

*Barrer.*

*Dim.* *Dolce.*

*p*



### EXERCISE FOR PRACTICING THE CONTINUOUS OPEN NOTE.

*Andante Grazioso.*

Andante Grazioso.

5th POS.....

9th POS.....

5th POS.....

9th POS.....

1

**CONTINUOUS OPEN NOTE, FIRST AND SECOND STRINGS.**

The musical score for 'The Rose Tree' is presented in three systems, each with a vocal line and a guitar accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line is written in a soprano or alto clef, and the guitar line is in a standard treble clef. The score includes various musical notations such as notes, rests, and fingerings. The guitar accompaniment features a mix of chords and single notes, with some measures marked with 'x' to indicate muted strings. The piece concludes with a double bar line and a final chord.



# CONTINUOUS OPEN NOTE, SECOND STRING.

F. SOR.

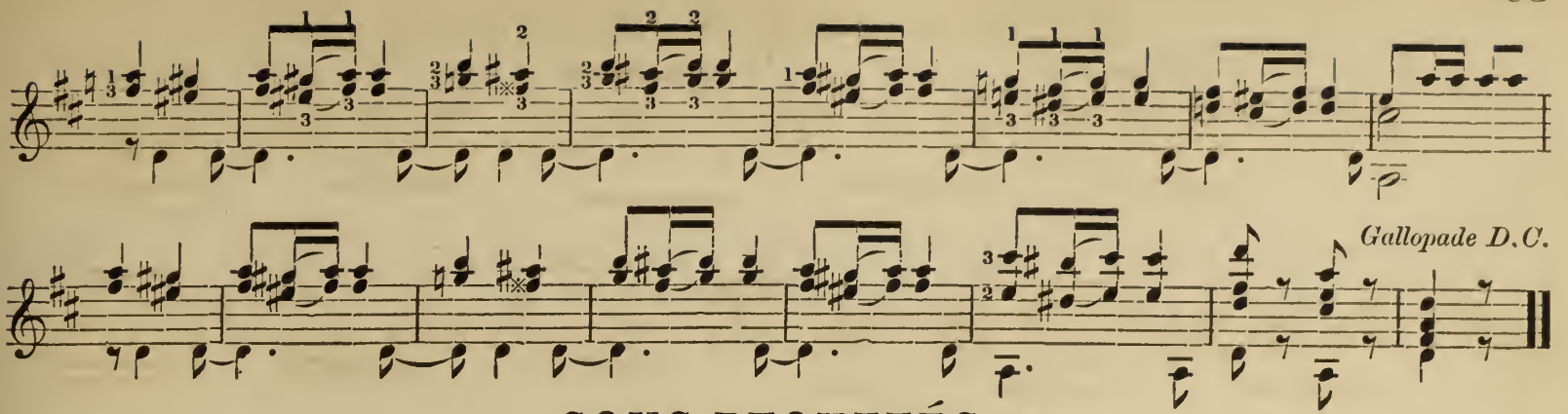
## GALLOPADE.

PHILIP F. FIERLEIN.

Practice for slurring the Continuous open note.

*Fine.*





SONS ETOUFFÉS.\*

(BUFFED, DAMPED, SUPPRESSED OR MUFFLED SOUNDS.)

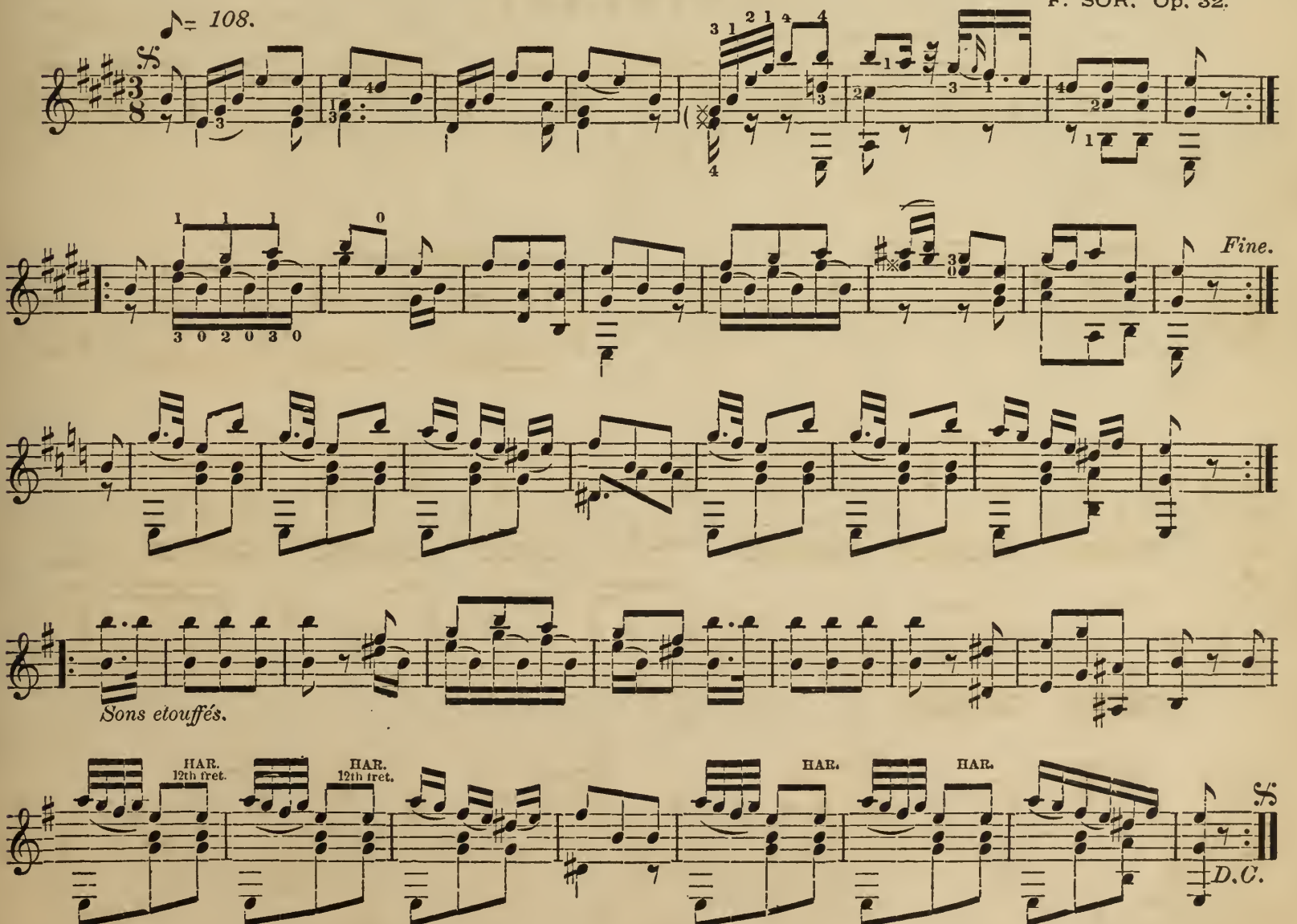
Some authors speak of the staccato sounds as *Sons Etouffés*, damped or suppressed sounds. F. SOR makes the distinction, that the staccato notes are played with full force and distinctness, and the sound immediately stopped by stopping the vibrations of the string, as explained in article on staccato, while the *Sons Etouffés* are partly smothered or suppressed in the act of making them. They are not to be made clear and distinct, nor do they require the stoppage of the sound after each note to give them their character as does the staccato.

To produce the *Sons Etouffés* place the fingers of the left hand so as to take the strings *on* the frets which determine the note, instead of pressing between them as in other cases. Press with less force than usual, but not so lightly as to cause the strings to yield the harmonic sounds. This placing the fingers directly on the frets instead of between them, prevents the strings from sounding with clearness and produces the true *Sons Etouffés*, or muffled tones as described by F. SOR, and introduced in the fourth strain of the following waltz.

\* ETOUFFER (*Fr.*) to deaden sounds.

WALTZ.

F. SOR, Op. 32.



When there is a bass part running in groups of three notes it is most generally played with the thumb. There are other fingerings, however, applicable and which are often used. The third note is sometimes played with the first finger, at other times the second note is played with the first finger and the third with the second. The second manner of fingering might also be applied to this piece.

M. GIULIANI.

*Allegretto.*

The musical score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a time signature of 6/8. The piece consists of 10 staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings (p, mf, f, ff). There are also fingering numbers (1, 2, 3, 4) and a '7th POS.' marking. The piece ends with a double bar line.



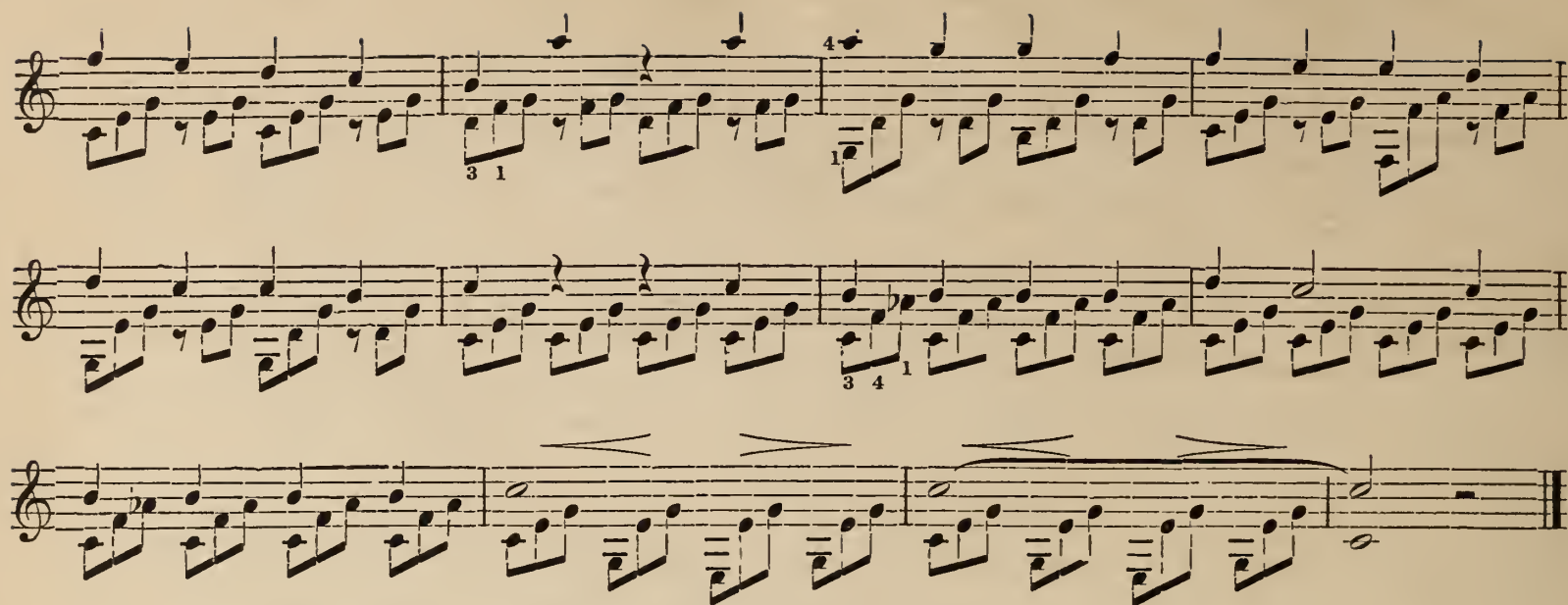
The bass fingering marked in the first two measures, is very useful, especially in quick music. It should be well practiced.

M. GIULIANI.

*Allegretto.*

The following piece is intended to afford a practice for the bass fingering marked in the first two measures. It should be well practiced as this fingering occurs in the compositions of the best writers. (See numbers 1 and 4 of Six Nocturnes, by M. A. Z. De Ferranti. Op. 3.)

*Piu Allegro.*



### MELODY IN THE BASS.

When the melody is found placed in the bass, or between it and an upper part, great care should be taken to play it clear and distinct, that the ear may have no difficulty in following it. The other parts should be executed with like care, but subordinate to the melody. (See the following two pieces and the latter part of the air from Semiramis, "Qual Mesto.")

### WALTZ.

D. AGUADO.



In the following piece, the second and third notes of each group should be played with the first and second fingers with equal clearness, while the thumb should play the first and fourth notes with somewhat greater force than that with which the fingers act, in order that the ear may readily perceive the melody, and to give the proper accent on the first note of each group. The sound of the first note should be well sustained up to the instant of striking the last note of each group.

D. AGUADO







A few writers have introduced into some of their compositions passages for the Left Hand alone. In the execution of these, the detached notes (notes not slurred), may be played by letting the fingers of the left hand fall heavily upon the strings at the proper frets, playing the open notes as closed notes in the same manner. Or they may be played *pizzicato* with the left hand: viz. by holding the note with the first or second finger of the left hand and picking the string with the third or fourth finger of the same hand. The open notes may be played by simply picking the string. The player will use either of these modes, or combine the two *ad libitum*.

The slurred notes will be played by the different ways of slurring already explained, commencing the first note either by a heavy fall of the finger, or by *pizzicato*.

The following variation from the 5th Fantasia, Nel Cor piu non mi sento, by F. Sor, is to be played with the left hand alone.

## FANTAISIE.

F. SOR.

Left hand alone.

*Piu Animato.*




## THE HARMONIC SOUNDS.



This subject has always been very inadequately treated in works of musical instruction. I have found no writer for any instrument who attempts any explanation of the theory of these sounds except F. Sor; but the conclusions of this excellent author on this subject are entirely erroneous. He concluded that only *one* end of the string vibrated in producing these tones; the end *between* the left hand finger and the nut. After stating the fact that these sounds ascend as the fingers of the left hand approach the nut, he says, "I deduce from this theory that the part of the string which affords me an harmonic sound, is *not that which I touch with my right hand*, but that which is between my left hand and the nut, that it is for this reason the sounds ascend as I shorten this distance". Dr. Marx in his General Musical Instructions, says, "Very high tones of a peculiar character are obtained from these instruments, (stringed) by a manner of fingering which allows only certain proportions of the string to vibrate, preventing at the same time, its vibration in its entire length. These tones are called HARMONICS". This is all I have


been able to find, and they are both unsatisfactory. Desiring to present something more satisfactory than I had myself been able to find in books of instruction, I was forced to investigate for myself the theory, or to endeavor to discover a satisfactory theory of these tones. It is admitted that a string vibrates faster as its vibrating part is shortened, and slower as this part is lengthened, and that the resulting tone is higher as the vibrations are quicker and lower as these vibrations are slower, (See Weber's musical composition, § III). I deduced from this, that when a string is tuned to a given pitch, it vibrates at a certain uniform degree of rapidity producing one definite tone; to produce any higher tone, its vibrations must be quickened by being shortened. That if by any means (the tuning being unaltered) a higher tone issues from such a string, this higher tone is itself a positive evidence that the vibrations have been shortened and also to what extent. It remained now, to verify these deductions by experiments with a string left free in its whole length. If a free string gives evidence of a shortened vibration, this vibration must be from a



section only of the string, or the string must vibrate in several sections in order not to produce several tones differing in pitch. By various and repeated trials and experiments I have found the latter to be the case.

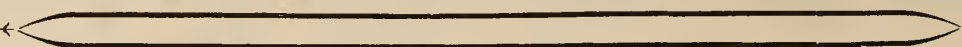
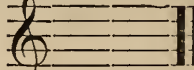

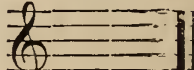
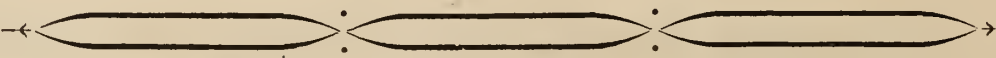
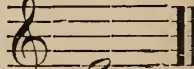

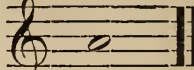
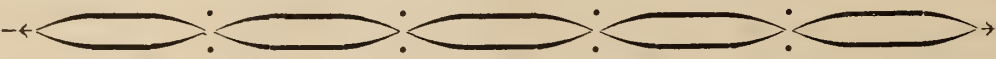
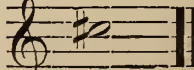

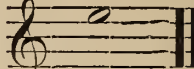

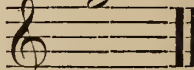

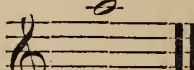
When a string is made to vibrate in the ordinary manner by a bow, or by being struck with the finger, its vibrations extend throughout its whole length and as it oscillates from side to side, it makes this figure:  and gives forth its natural or ordinary tone. To produce the harmonic tones a different manner of vibration must be produced, viz: The string is made to vibrate *throughout its whole length* as before, though not in full length, unbroken oscillations, but in equal sections; and this vibrating of the whole string in equal sections, is indispensable to the production of the harmonic sounds. These different sections always vibrate with the same degree of rapidity in the production of any particular tone, and the simultaneous vibration of them all is necessary for either the production or continuance of such tones.

In illustration and proof of the foregoing theory, let the A string be lightly pressed at the 12th fret, and struck with the right hand, its vibrations will divide into two equal sections forming by its oscillations this figure  and producing the harmonic octave of the open, or ordinary sound of that string; this harmonic tone is written on the second leger line below the stave. If the string be next pressed at the 7th fret (one third of its length) or at an equal distance from the bridge or at both points at the same time and then struck, its vibrations will divide into three equal sections forming this figure,  and the resulting sound will be the fifth (E) of the first harmonic A. This fifth is written on the first line of the stave. If the string be next pressed at the 5th fret, or

at the first fourth part from the bridge or at any two or all of its fourth parts and then struck with the right hand, its vibrations will be divided into four equal sections forming this figure  and producing the octave of the first harmonic A. This note is written in the second space of the stave. In like manner press the string at its first fifth part or at any number, or all of its fifth parts and there will result five sections, giving the C $\sharp$  in the third space of the stave. Touched at one sixth of its length from either end, it will divide into six sections giving the E in the fourth space. At the seventh there will result seven sections producing the tone G above the stave. If touched at one eighth, there will result eight sections giving the tone A above the stave, the double octave of the first harmonic. The vibrations may be made to divide themselves into smaller sections by touching the string at smaller aliquot parts and to give the corresponding higher tones. The following table shows the manner in which a string vibrates in sections to produce the harmonic tones as far as the eighth division, which produces the double octave of the first or lowest harmonic tone. A string will give its harmonic tone equally well if pressed at any one of the dotted points in the table, or if one of the dotted points be included it may be pressed at once on several, or all of the points where the sections meet, with like result, these points of meeting being points of rest. This, as well as the fact that every section of the string vibrates together, may be shown by the following experiment. Touch the string at the fifth fret and set it in vibration, it will then vibrate in four sections; now take a pencil and touch it repeatedly at any of its fourth parts, or let it remain on the string, the sound will still continue, but touch it at any part away from these points, the pencil will rebound and the tone cease.

### TABLE SHOWING THE MANNER IN WHICH A STRING VIBRATES IN PRODUCING ITS ORDINARY, AND ITS HARMONIC SOUNDS.

The A string, true pitch an octave lower than written. The harmonic tones are written at their true pitch.

Whole length, ordinary sound.		1	
In two sections, harmonic octaves of the open string.		$\frac{1}{2}$	
In three sections, harmonic double fifth.		$\frac{1}{3}$	
In four sections, harmonic double octave.		$\frac{1}{4}$	
In five sections, harmonic triple third.		$\frac{1}{5}$	
In six sections, harmonic triple fifth.		$\frac{1}{6}$	
In seven sections, harmonic triple seventh.		$\frac{1}{7}$	
In eight sections, harmonic triple octave.		$\frac{1}{8}$	

By reference to the above table, or by experiments with a string, it will be seen that as the hand is moved nearer to the end of the string it is brought to a higher harmonic point, or smaller fractional division of the string; breaking its vibrations up into smaller sections and causing it to give forth higher tones, as these sections are shorter.

N. B. Since the completion of the foregoing theory and illustrations of harmonics (in 1868), my attention has been called to a valuable little work, then recently published, called the *Musical Scale*, which I had not seen. The author gives a similar exposition of the harmonics. I was also, about the same time informed by Prof. Karl Merz, of Oxford, O., that the subject is discussed in TYNDALL, on sound.



# HARMONIC SOUNDS.

## SOMETIMES CALLED FLAGEOLET TONES, FLUTE TONES, &c.

The Harmonic sounds in general use are produced at the 3d, 4th, 5th, 7th, 9th and 12th frets by laying a finger of the left hand across the strings at the harmonic points and parallel with the frets, being careful not to press the strings down to the finger-board, but with just sufficient force to prevent their ordinary open sound, then with the right hand strike the string with considerable force and raise the left hand finger immediately after. The harmonics at the third fret are not made directly over that fret, but about the eighth of an inch towards the fourth fret, and those at the fourth fret about the same distance towards the third fret. All those harmonic tones found at the fourth fret may also be made at the ninth fret on the same strings. The knowledge of this and the repetition of several of the harmonic tones at different frets and on different strings, as shown in the following table, will greatly facilitate the execution of both single and double harmonic passages. All these harmonic tones may be made as well approaching the bridge from the twelfth fret, as at the frets above given, and at the same corresponding distances from that fret. As has been stated, music for the guitar is written an octave higher than its true sound, but the harmonic tones are now generally written at their true pitch, exactly as they sound, as in the following table.

### TABLE OF THE HARMONIC SOUNDS.

	12th Fret.	7th Fret.	5th Fret.	4th Fret.	9th Fret.	3d Fret.
1st String.						
2d. String.						
3d. String.						
4th String.						
5th String.						
6th String.						

These tones may also be produced by using the tip of the right hand fore-finger at the proper frets, or at the corresponding fractional points of the strings between the 12th fret and the bridge, and without using the left hand, as described in article on a complete Chromatic scale.

### SUMMARY.

FRETS.	12	12	7	12	7	5	12	4	9	5	7	12	3	4	9	5	7	12	o
STRINGS.	6th.	5th.	6th	4th	5th.	6th.	3d.	6th.	6th.	5th.	4th.	2d.	6th.	5th.	5th.	4th.	3d.	1st.	5th.
	7	4	9	5	3	7	5	4	9	3	4	9	5	3	4	9	3		
	2d	4th	4th	3d	4th	1st	2d	3d	3d	3d	2d	2d	1st	2d	1st	1st	1st		

In playing harmonics it will be found advantageous to use the several fingers of the left hand, when there is considerable changing from fret to fret, the same as when playing in the ordinary manner. When playing at the 12th fret the fourth finger can be used more conveniently than any other, and the hand needs to move but a short distance for the first finger to reach the 7th or 5th fret. In passages played principally from the 7th to the 3d frets let the first finger be held over the strings near the 3d fret, the second near the 4th fret and the third finger over the 5th fret. The fourth finger will be in easy reach of the 7th fret. The several fingers can then be used at the frets over, or near which they are held, as marked by the second line of figures under the staves in the following two pieces.

The general principles of the right hand fingering for single notes and chords are to be applied in the case of harmonics, striking the strings energetically to bring out the tone.

*Allegretto.*

FRETS 12.....7..12.....5.....12.....7.....12.....7.....12.....7.....12.....5

STRINGS.....4.....3..2..4..3..2..4..3..2..3..4..2..3..4.....1..3.....2..3..4.....3..2..4..3..2..4.

L. H. F. 4.....1..4.....1.....4.....4.....1.....4.....1.....4.....1.....4.....1.....4.....1.

FRETS. 5.....12.....7.....12.....7.....12.....7.....12.....7.....12.....7.....12.....7.

STRS. 3..2..3..4..2..3..4.....2..4.....3.....4.....1..3.....2.....1..3.....4.....1..3.

L. H. F. 1.....4.....1.....4.....1.....4.....1.....4.....1.....4.....1.....4.....1.....4.....1.

FRETS. 12.....7..12.....5.....12.....7.....12.....7.....12.....5..7..12.

STRS. 2.....4.....3..2..4..3..2..4..3..2..3..4..2..3..4.....2..4..3.....2..1.....3..2..1.

L. H. F. 4.....1..4.....1.....4.....4.....1.....4.....1.....4.....4.....1.....3..4.

FRETS. 7.....12.....5..7..12.....7.....12.....5..7..12.....7.....12.....5..7..5..7..12.

STRS. 2.....1.....3..2..1..2..1.....2..1.....3..2..1..2.....1.....3..2..3..2..1.

L. H. F. 1.....4.....1.....3..4.....1.....4.....1.....3..4.....1.....4.....1.....3..1..3..4.

FRETS. 5.....4..3..4..3..5..4..5..3..4..3..4..5.....4..3..4..3..5..4..5..3..4..5.....

STRS. 3..4..5..4.....5.....3..4.....5.....4..5..4.....5.....3..4.....5.....4.

L. H. F. 5.....2..1..2..1..3..2..3..1..2..1..2..3.....2..1..2..1..3..2..3..1..2..3.

FRETS. 5..4..5..4..3..5.....4..3..4..3..5.....4..3..4..5..4..5..4..3..5.....4..5..3..4..5..3.

STRS. 5.....4..5..4.....5.....3..4.....5.....4..5..4.....3..5..4.....

L. H. F. 2..3..2..1..3.....2..1..2..1..3.....2..1..2..3.....2..3..2..1..3.....2..3..1..2..3..1.

*Andante.*

FRETS. 5.....4..3..4..3..5..4..5..3..4..3..4..5.....4..3..4..3..5..4..5..3..4..5.....

STRS. 3..4..5..4.....5.....3..4.....5.....4..5..4.....5.....3..4.....5.....4.

L. H. F. 5.....2..1..2..1..3..2..3..1..2..1..2..3.....2..1..2..1..3..2..3..1..2..3.

FRETS. 5..4..5..4..3..5.....4..3..4..3..5.....4..3..4..5..4..5..4..3..5.....4..5..3..4..5..3.

STRS. 5.....4..5..4.....5.....3..4.....5.....4..5..4.....3..5..4.....

L. H. F. 2..3..2..1..3.....2..1..2..1..3.....2..1..2..3.....2..3..2..1..3.....2..3..1..2..3..1.

*Fine.*

*D.C.*

The harmonic tones produce a very fine effect when well played, and this effect is greatly heightened when they are produced in double notes and chords. The following examples exhibit some of the many combinations which may be made of double harmonics in thirds, sixths, octaves and tenths. The *Andante*, by F. Sor is a very beautiful little piece and is well worth a careful study. The figures placed over and under the notes indicate the frets; those by the side of the notes indicate the fingers of the left hand.

## DOUBLE HARMONICS.

*Thirds.*

FRETS. 12.....12.....12.....9.....7.....12.....7.....5.....3.....5.....3.....3.....

*Sixths.*

12.....12.....4.....12.....7.....5.....3.....5.....3.....5.....3.....5.....

*Octaves.*

7.....7.....12.....7.....12.....9.....7.....3.....7.....5.....5.....3.....

*Tenths.*

12.....7.....7.....5.....7.....3.....5.....3.....5.....

12.....7.....12.....3.....4.....5.....

7.....12.....7.....12.....3.....4.....5.....





The chord tones of any major common chord in any key may be played, by placing a left hand finger upon the fundamental note and then touching the string as described above, at the 12th, 7th, 5th, 4th, and 3d frets from the left hand finger.

6th string with finger on 3d fret.      5th string with finger on 4th fret.      4th string with finger on 1st fret.

FRETS... 15.....10.....8.....7.....6..... 16.....11.....9.....8.....7..... 13.....8.....6.....5.....4.

## HARMONICS.

J. H.

## HARMONICS.

J. H. Fine.

D. U.

It follows that all manner of chords, especially when taken in the lower positions may be played in arpeggios by this mode of making the harmonics.

The harmonic tones may also be produced to some extent by what is called the violin method. This consist in placing the forefinger of the left hand on a string at any particular fret, and then stretching out the little finger and laying it upon the string at the 3d, 4th or 5th fret from the one at which the forefinger is placed, and striking the string with the right hand finger, when the harmonic tone corresponding to those of the 3d, 4th and 5th frets of the open string may be produced.

## TABLE OF HARMONICS ACCORDING TO THE ABOVE METHOD.

Place the left forefinger at the 6th fret of each string in succession. If placed at any other fret, corresponding results will be obtained.

	FRETS.	0.	6th.	11th.	10th.	9th.	between 9 & 8.	0.	6th.	11th.	10th.
	FINGERS	0	1	4	4	4	4	0	1	4	4
6th String.											
5th String.											
4th String.											

3d STRING.      2d STRING.      1st STRING.

4th FINGER.

8va.....



## PART THIRD.

## DIFFERENT TUNINGS.

Various modifications in the tuning of the Guitar have been introduced by different writers and performers, principally in the bass strings, in order to obtain important bass notes on an open string, and at a lower pitch than otherwise could be done. Writers of the highest repute, SOR, FOSSA, FERRANTI, CARCASSI and others have resorted to this expedient. The following modifications are found in their works. The 6th string may be tuned to D, one tone lower than its ordinary pitch, when such closed notes as may be made upon it will be found two frets higher on the finger-board than their usual places. This string may also be tuned to F when the closed notes will be found one fret lower than their usual places.

The 5th string may be tuned to G, in which case the closed notes are found two frets above their usual places.

6th String tuned to D.      6th String tuned to F.      5th String tuned to G.

FRETS. 0. 2d. 4th. 5th.      0. 2d.      0. 2d. 4th. 5th.

6th. String to D.      **NATALIEN WALTZ.**

5th String tuned to G.      6th String tuned to D.

**WALTZ.**

**DIABELLI.**

7th POS.

6th string tuned to F.

Another modification of the tuning of the Guitar called "tuning to the key of E," has found much favor with some writers and performers on this instrument. Numerous compositions and arrangements adapted to this tuning are to be found, some by writers of the finest abilities. They are generally brilliant and of fine effect when well executed. (See "Fantasie variée sur le Carnaval de Venise," par M. A. Z. de FERRANTI, Op. 5.)

To tune the Guitar to the key of E, tune the several strings as follows,

## MUSETTE DE NINA.

Tune the guitar to E.

J. H.



Two staves of musical notation for guitar. The top staff contains a melody with eighth and sixteenth notes. The bottom staff contains a bass line with similar rhythmic patterns. The key signature has three sharps (F#, C#, G#).

# WALTZ.

Tune the Guitar to E.

4th POS.

M. CARCASSI.

First staff of the Waltz. It begins with a treble clef, a key signature of three sharps, and a 3/4 time signature. The melody is written on the top staff, and the bass line is on the bottom staff. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). There are also fingering numbers and a '4th POS.' marking.

Second staff of the Waltz. It includes a 'GT. BARRE.' instruction above the staff. The notation continues with various musical symbols, including slurs, ties, and dynamic markings like *p* and *mf*.

Third staff of the Waltz. It concludes the main piece with a 'Fine.' marking at the end. The notation includes various musical symbols and dynamic markings.

Fourth staff, labeled 'HARM.' and 'FRETS. 12'. It shows harmonic patterns for strings, with fret numbers (5, 7, 12) and string numbers (1, 2, 3, 4, 5) indicated below the staff.

Fifth staff, labeled 'RM..'. It continues the harmonic patterns with various musical notations and dynamic markings like *p* and *mf*.

Sixth staff, labeled 'HARM.'. It shows harmonic patterns for strings, with fret numbers (5, 7, 12) and string numbers (1, 2, 3, 4, 5) indicated below the staff. The piece ends with a double bar line and a 'D.C.' (Da Capo) instruction.



## QUALITY OF TONE.

The student who has progressed thus far with a fair understanding of what he has been over, is prepared to enter upon a close observance of the means whereby the performance of a piece of music may be made interesting and agreeable to himself and his hearers. I shall place first among these a fine tone and its modifications of Forte and Piano.

There are several circumstances by which the quality of the tone of an instrument may be affected. It is not sufficient that the instrument be well constructed, and in all respects of good quality, but the strings must be of suitable size for it and must be tuned to the pitch answering to its dimensions, in order that we may judge of its quality of tone. A stretched string offers more or less resistance in proportion as the finger applied to it is nearer or farther from the bridge, and the resulting tone is likewise different. F. Sor recommends that in general the strings should be touched at about one tenth their whole length from the bridge, (viz: one tenth the distance from the bridge to the nut). When a loud and forcible tone is desired, the strings should be touched nearer the bridge and more force exerted in the touch. When a mellow and sustained sound is desired, let the hand be moved farther from the bridge and near or partly over the rosette, and instead of the quick, heavy style of touch, let the fingers take but a very slight hold upon the strings and then glide smoothly over them. In all cases, care should be taken that the vibratory motion given to the strings should be as near as possible exactly parallel to the sounding-board, for upon this depends in a great degree the duration and purity of tone.

The strings should be pressed with firmness and close to the frets, for if pressed lightly or at considerable distance back of the frets, there will be more or less jarring, the tones will lack clearness and be of short duration.

By a judicious observance of the foregoing directions every degree of Forte and Piano which the instrument is capable of yielding, as also the long sustained sounds so necessary in singing passages may be readily obtained.

Under this head might be introduced the subject of the imitation of some other instruments. Of this, it must suffice to say, that imitation is never the exclusive effect of the quality of sound. The passage must be written in the usual style of music for the instrument imitated, and played so as to sound at the same pitch at which that instrument would render it.

After having obtained a fair mastery over the production and modification of sound, a strict observance of the accent is of the greatest importance. Accent primarily is that stress or emphasis upon a note or passage, to mark its place and relative importance in a composition. For the purpose of accentuation, the measures in common time are divided into two halves, the beginning of the first half receives an accent perceptible to the ear; the first note of the second half receives a like accent slightly diminished in force and termed the secondary accent. Triple time has one principle accent on the first note of each measure. Beside these fixed accents, music abounds in marks and signs intended to complete and express the thoughts of the composer. The judicious and tasteful observance of these signs becomes to music what light and shade are to painting, and if they are overlooked or neglected and the performer contents himself with merely sounding the notes, though it be in time, the ear will become fatigued with the monotony and absence of variety. A composition should be studied, all its marks and signs observed if we would give that variety of effects and contrasts intended by the composer and render our performance agreeable and pleasing to ourselves and those who may listen to us.

In addition to the study of music, with or without a teacher, every opportunity should be improved of hearing good singers or performers on any instruments, for these may be taken as exemplars and great advantage be derived from listening to their performances.

## HARMONY AND THOROUGH BASS.

Some few writers have thought proper to attempt to give an outline of Harmony in works written for instrumental instruction. The subject, with proper illustrations is too extensive to be adequately treated in the space that could be allotted to it in a work of this character. Every player, ought, certainly, to understand its leading principles as a means of affording him a better knowledge of the character and proper performance of Musical Compositions.

It is better that every one desiring a tolerable knowledge of this subject, should possess a work devoted especially to it. Students will find the necessary instructions set forth in a clear, concise manner in Peters' Burrowes Thorough Bass.

## GOD SAVE THE KING.

From Pot Pourri, op. 12 by FELIX HORETZKY.

*Andante Maestoso.*



## SPECIAL STUDIES.

The following studies, though introduced here for the purpose of furnishing more thorough practice of certain specialties, are also recommended to pupils for general practice, and should be carefully studied and perseveringly practiced as such, as well as for the particular purpose for which they are introduced. They have been selected with a view to the development of the greatest results in a limited space.

The half and quarter notes should be carefully held, and their sounds sustained their full time while the other part proceeds.

M. CARCASSI.

*Moderato.*

*f*

*mf*

*p*

*dim.*

*p*

*rall.*

*f*

*a tempo.*

*Sf*

*lento.*

### EXERCISE FOR PRACTICING THE MORDENTE.

M. CARCASSI.

*Andantino.*

Andantino.

*pf* *rf* *p*

*rf* *pf*

*Fine.*

*il basso marcato.*

*p* *p*

*cres.* *f*

*mf* *f*

*dim . . . . . rall,* *pp* *D.C.*



## EXERCISE.

For the practice of the slurs in the different positions.

M. CARCASSI.

*Allegro.*

Musical score for Exercise No. 127 by M. Carcassi, in D major, 12/8 time. The score consists of ten staves of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 12/8 time signature. The first staff starts with a mezzo-forte (mf) dynamic and a slur. The second staff continues with a mezzo-forte (mf) dynamic. The third staff includes a piano (p) dynamic and a "Fine." marking. The fourth staff has a mezzo-forte (mf) dynamic and a "4th POS." marking. The fifth staff has a mezzo-forte (mf) dynamic. The sixth staff has a piano (p) dynamic and an "8th POS." marking. The seventh staff has a piano (p) dynamic and a "3d POS." marking. The eighth staff has a piano (p) dynamic and a "7th POS." marking. The ninth staff has a piano (p) dynamic and a "2d POS." marking. The tenth staff ends with a double bar line and a "D.C." (Da Capo) instruction. The score includes various musical notations such as slurs, ties, and dynamic markings (mf, p, cresc.).

## EXERCISE.

For practicing notes rapidly repeated on the same string. Let the touch be distinct, smooth and very even.

*Moderato con Espressivo.*

The musical exercise consists of eight staves of music, each containing slurred sixteenth-note patterns. The notation includes various dynamic markings and fingerings:

- Staff 1:** Starts with *mf*. Includes markings for 2d POS., 5th POS., 7th POS., 8th POS., and 6th POS. Dynamics include *cres.* and *f*.
- Staff 2:** Includes *dim.*, *Sf*, *p*, and *Sf*. Ends with a 5th POS. marking.
- Staff 3:** Includes *f*, *pp*, and *mf*. Features a repeat sign. Includes a 5th POS. marking.
- Staff 4:** Includes *cres.* and *f*.
- Staff 5:** Includes *Sf* and *Sf*.
- Staff 6:** Includes *p* and *mf*.
- Staff 7:** Includes *cres.*, *f*, and *10th POS.*. Dynamics include *mf* and *p*.
- Staff 8:** Includes *rf*, *p*, and *rall.*. Ends with *pp*.

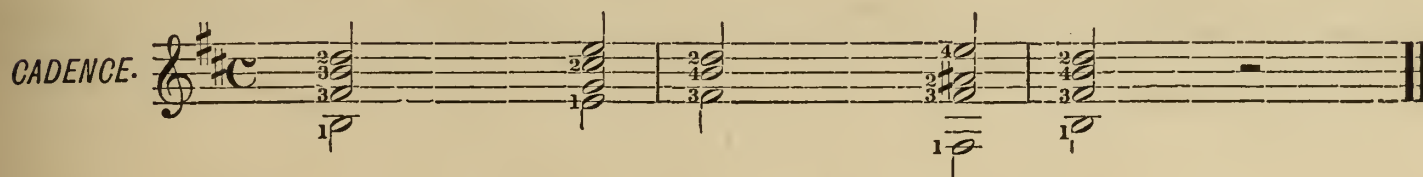
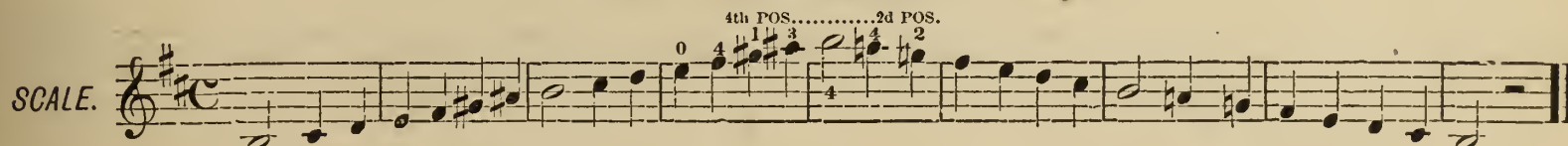


## KEYS LITTLE USED.

The following scales and exercises are made very brief, (though all the keys are exemplified) because music for the guitar, is seldom found written in more than four sharps, or flats. The exercises in two, three and four flats are fuller, because these keys are more used than those keys which require a greater number of flats, or sharps. These keys are but little used in guitar music, for the reason that the mechanical difficulty of execution is greater by reason of the frequent barrer, and closed notes predominating and they are less forcible and brilliant than the other keys. There is, consequently, but a small portion of guitar music written with more than four sharps or three flats; but occasionally pieces are found written by some of the best writers in those keys, classed as seldom used. I have, therefore, deemed it necessary to exemplify all the keys, both major and minor, in which music is ever written, and that too, without allowing one key to pass as a substitute for another; as for instance that of D with five flats for C with seven sharps, each key is separately exemplified. As the learner progresses and extends his acquaintance with the writings of F. Sor, M. Giuliani, F. De-Fossa and others, especially the Spanish writers, he will probably find as much in these keys as he may desire.

SCALES, CADENCES, EXERCISES AND PRELUDES in those keys which have not been given in the first part of this work. In these exercises the petit and Grande barre is of frequent occurrence

### KEY OF B MINOR.



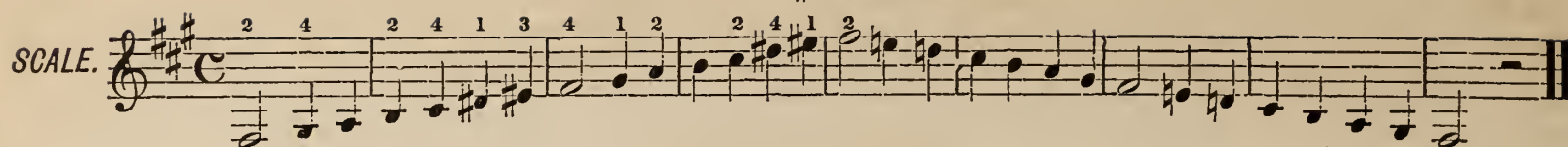
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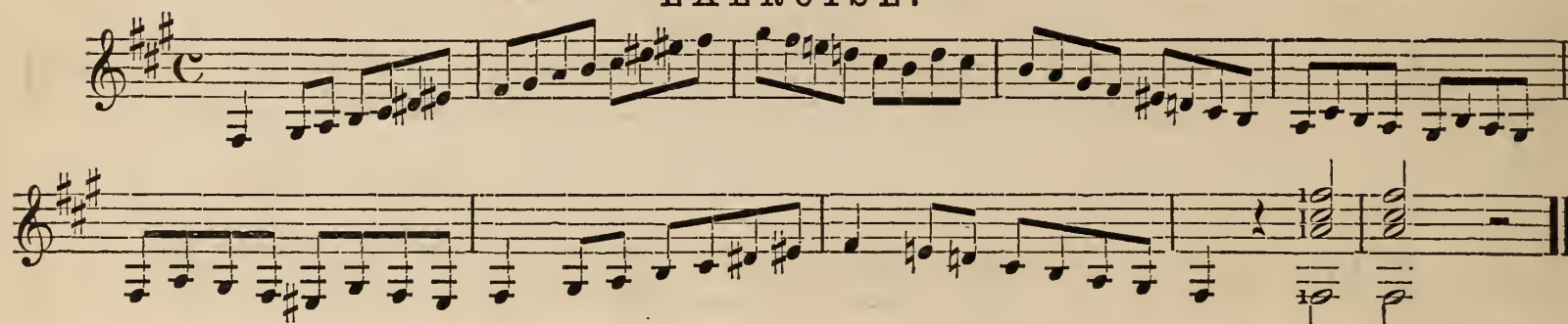
### PRELUDE.



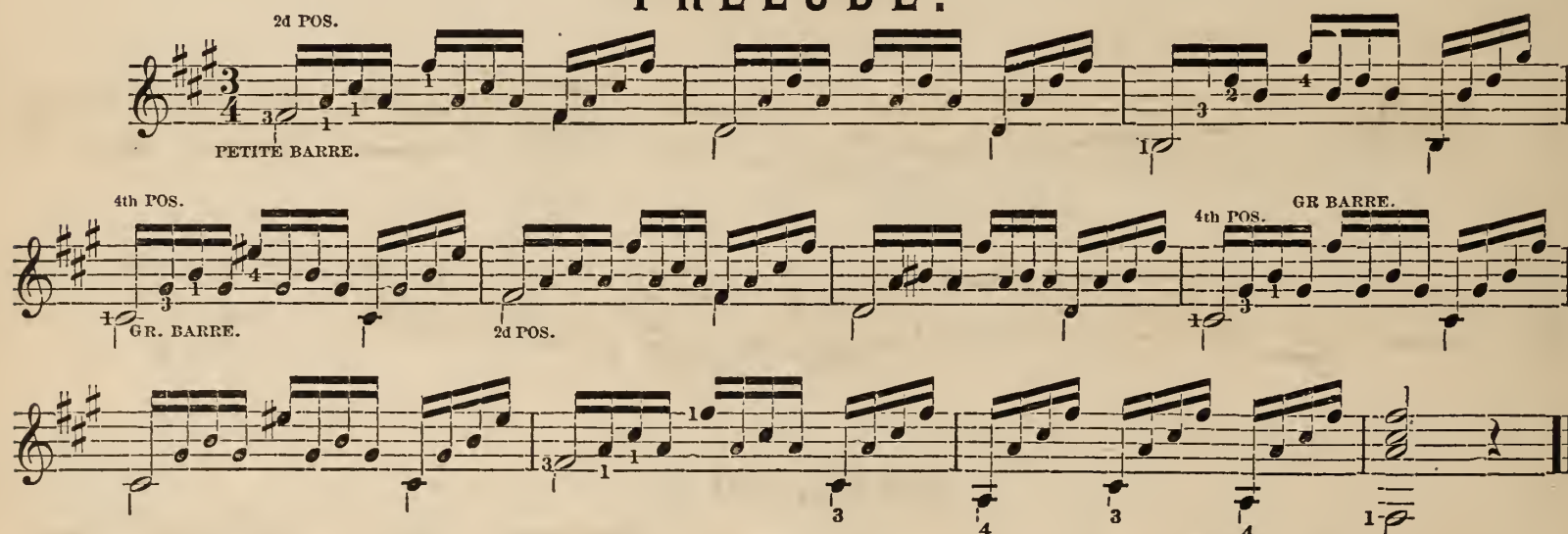
## KEY OF F# MINOR.



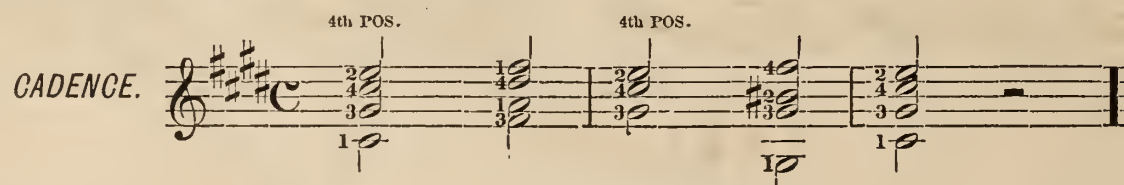
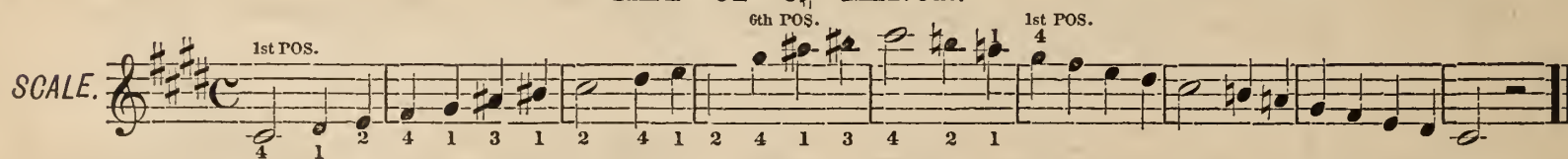
## EXERCISE.



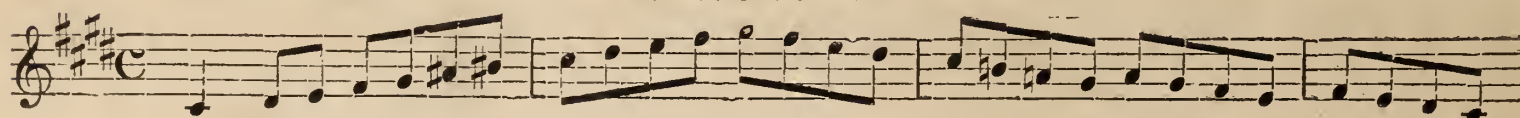
## PRELUDE.



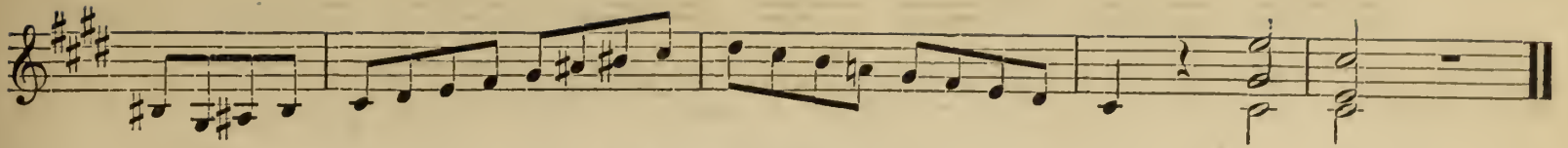
## KEY OF C# MINOR.



## EXERCISE.





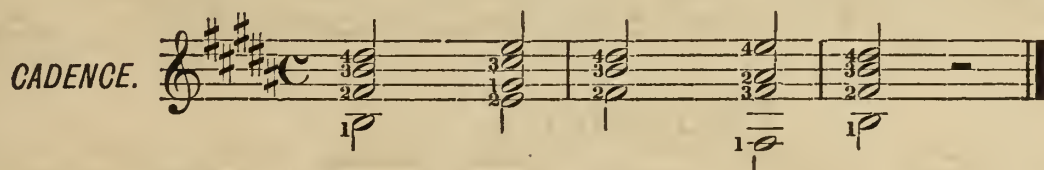
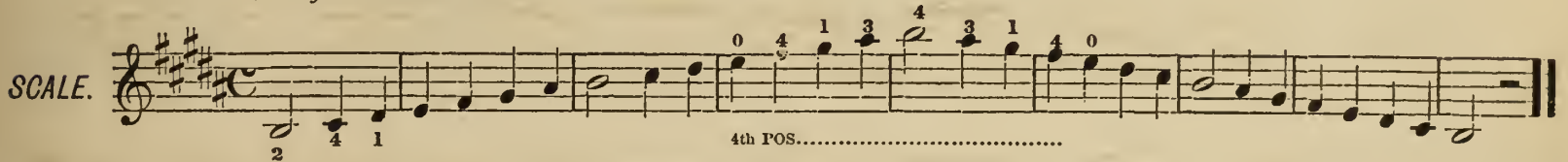


## PRELUDE.

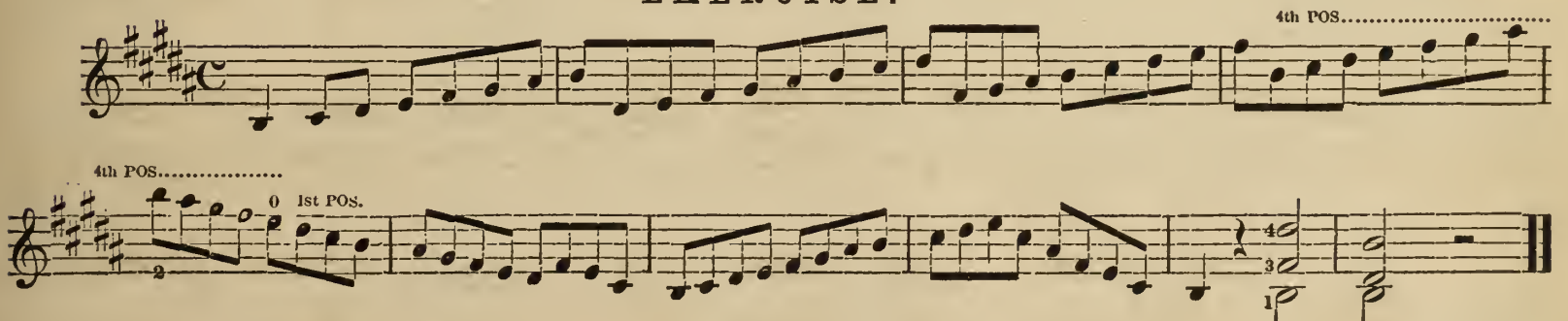


## KEY OF B MAJOR.

The same as C $\sharp$  major with seven flats.



## EXERCISE.



## PRELUDE.



3rd POS. .... 2d POS. .... 1st POS. .... 4th POS. ....

GR. BARRE.

PETITE BARRE

### KEY OF G $\sharp$ MINOR.

The same as A $\flat$  Minor with seven flats.

SCALE.

CADENCE.

### EXERCISE.

### PRELUDE.

4th POS. .... 2nd POS. .... 3rd POS. .... 1st POS. ....

1st POS. .... 4th POS. .... 1st POS. ....

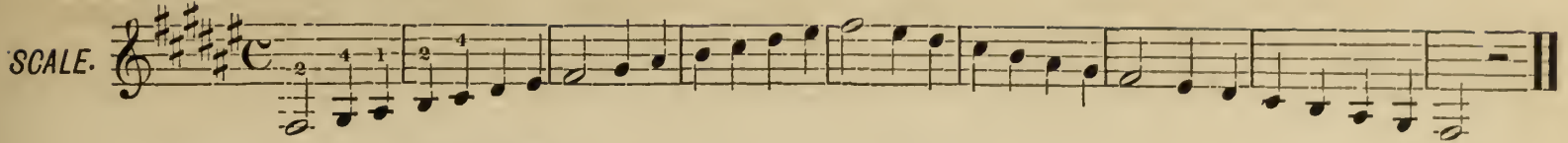
4th POS. .... 1st POS. ....

4th POS. .... 1st POS. ....



## KEY OF F# MAJOR.

The same as G# major with six flats.



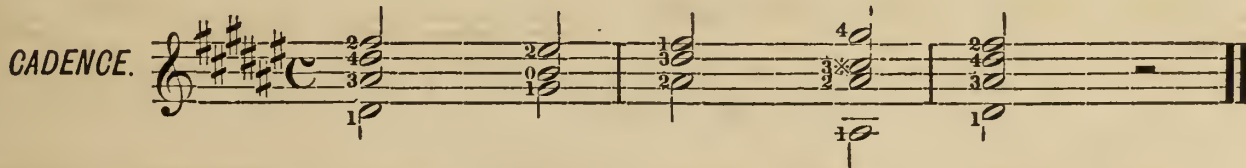
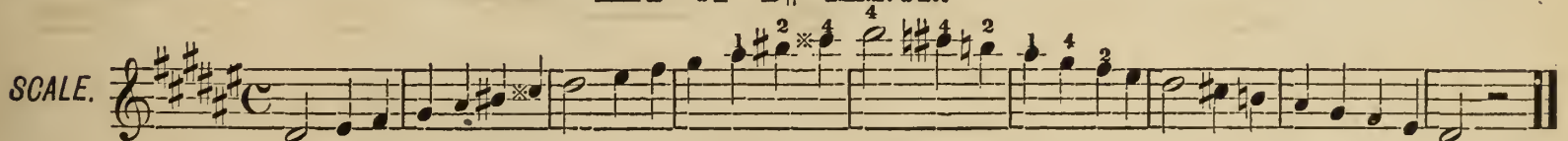
## EXERCISE.



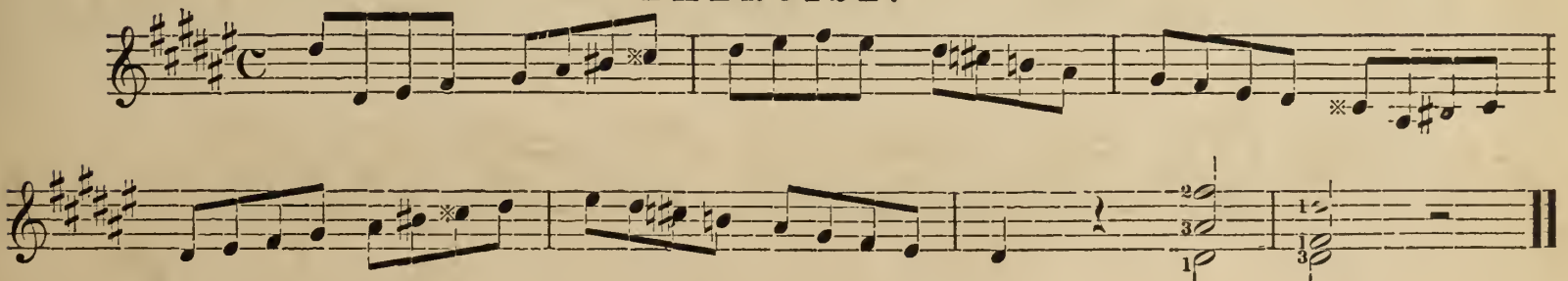
## PRELUDE.



## KEY OF D# MINOR.



## EXERCISE.



## PRELUDE.

Musical notation for the Prelude in C# major, featuring three staves of arpeggiated chords with fingerings and barres.

STAFF 1: C# major triad (C#4, E#4, G#4) and C# minor triad (C#4, E4, G#4) arpeggios. Fingerings: 2 1, 3 1 4, 2 1 3, 4 2 1.

STAFF 2: D# major triad (D#4, F#4, A#4) and D# minor triad (D#4, F#4, A4) arpeggios. Fingerings: 3 1 1, 1 2, 1, 2 3 1. Includes a "PETITE BARRE." on the second staff.

STAFF 3: E major triad (E4, G#4, B4) and E minor triad (E4, G#4, B4) arpeggios. Fingerings: 1, 3, 1, 1, 3. Includes two "GR. BARRE." markings on the third staff.

## KEY OF C# MAJOR.

Musical notation for the Key of C# Major, including a scale and a cadence.

SCALE: C#4, D#4, E#4, F#4, G#4, A#4, B4, C#5, B4, A#4, G#4, F#4, E#4, D#4, C#4. Fingerings: 4 1 3 4 3 1 4.

CADENCE: Chords C#4-E#4-G#4, D#4-F#4-A#4, E4-G#4-B4, D#4-F#4-A#4, C#4-E#4-G#4. Fingerings: 1 2 3, 4 3 2, 1 2 3, 4 3 2, 1 2 3.

## EXERCISE.

Musical notation for the Exercise in C# major, featuring two staves of ascending and descending arpeggiated chords.

STAFF 1: Ascending arpeggios: C#4-E#4-G#4, D#4-F#4-A#4, E4-G#4-B4, F#4-A#4-C#5.

STAFF 2: Descending arpeggios: B4-A#4-G#4, A#4-G#4-F#4, G#4-F#4-E#4, F#4-E#4-D#4.

## KEY OF A# MINOR.

The same as B $\flat$  Minor with five flats.

Musical notation for the Key of A# Minor, including a scale and a cadence.

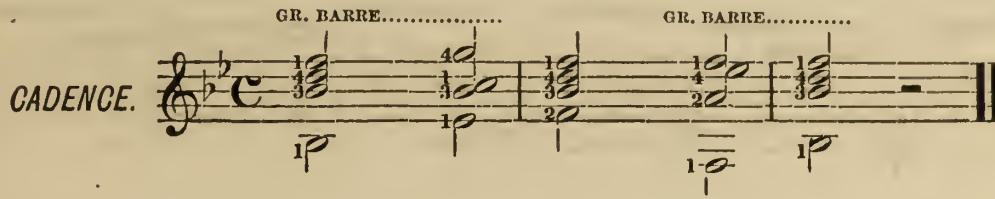
SCALE: A#4, B4, C#5, D#5, E#5, F#5, G#5, A#5, G#5, F#5, E#5, D#5, C#5, B4, A#4.

CADENCE: Chords A#4-B4, B4-C#5, C#5-D#5, D#5-E#5, E#5-F#5, F#5-G#5, G#5-A#5, A#5-G#5, G#5-F#5, F#5-E#5, E#5-D#5, D#5-C#5, C#5-B4, B4-A#4.

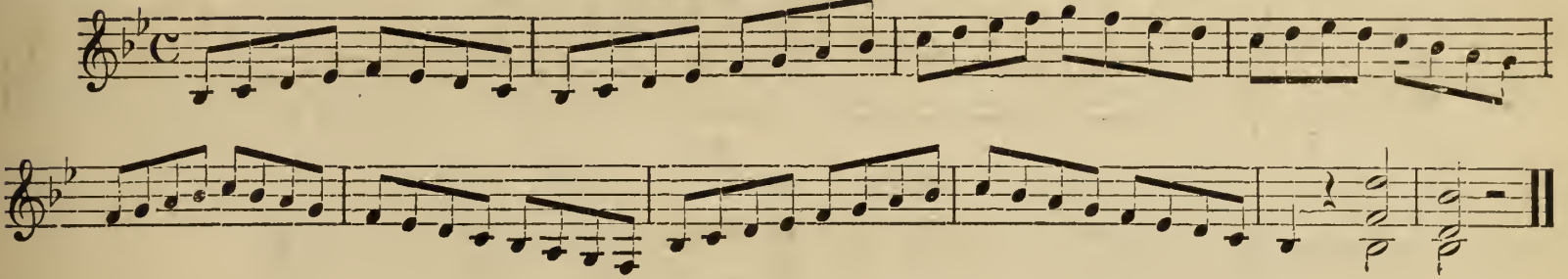


KEY OF B $\frac{1}{2}$  MAJOR.

SCALE. 

CADENCE. 

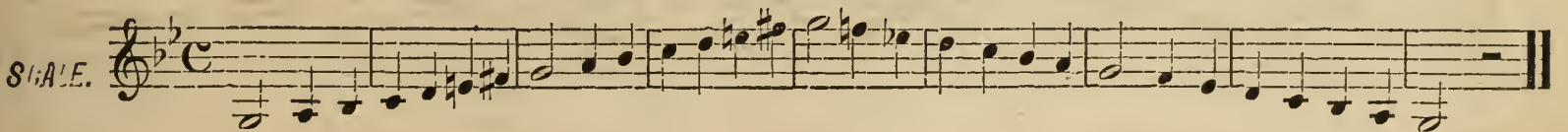
EXERCISE.



PRELUDE.

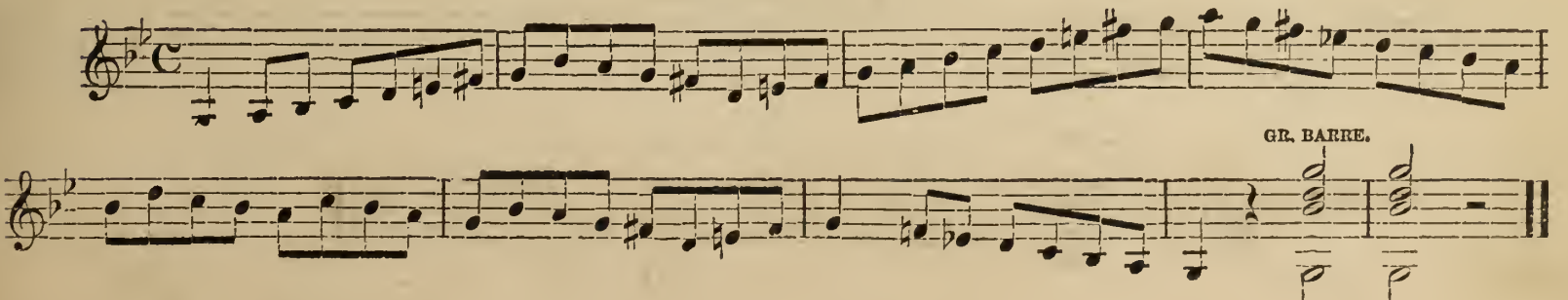


KEY OF G MINOR.

SCALE. 

CADENCE. 

EXERCISE.



## PRELUDE.

3d POS.....

3d POS..... 2d POS..... 1st POS..... 3d POS.

KEY OF E $\flat$  MAJOR.

SCALE. 3d POS.....

CADENCE. 3d POS. 4th POS. 3d POS. 1st POS. 3d POS.

## EXERCISE.

## PRELUDE.

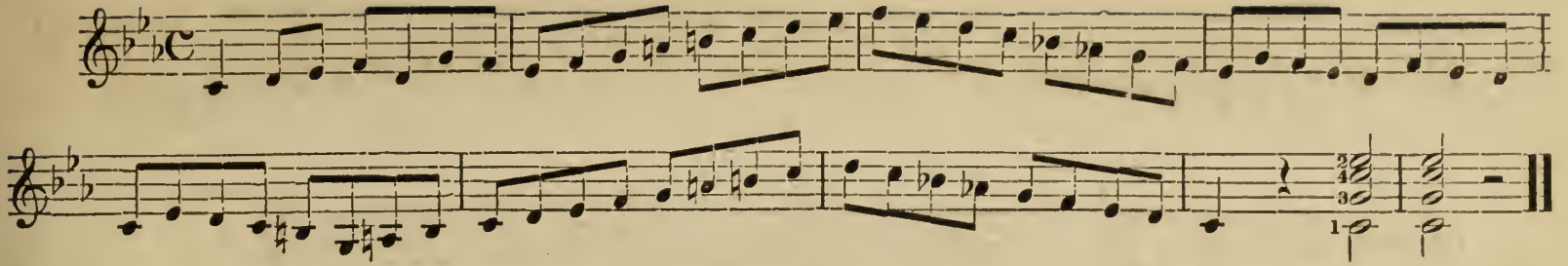
## KEY OF C MINOR.

SCALE. 1 3 4 2 4 3

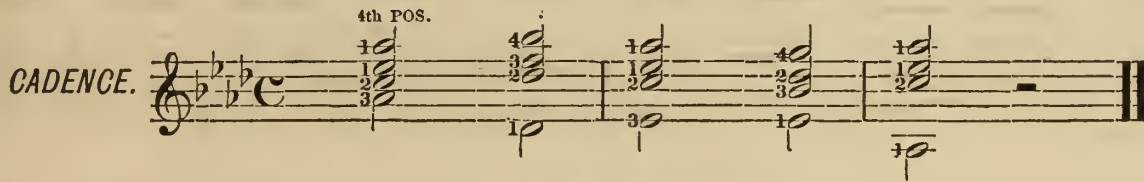
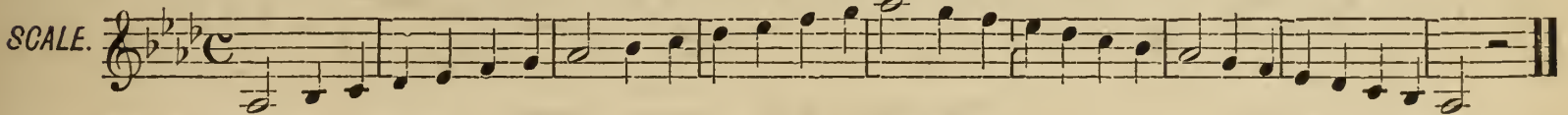
CADENCE. 3d POS. 1st POS. 3d POS.....



## EXERCISE.



## PRELUDE.

KEY OF A<sup>b</sup> MAJOR.

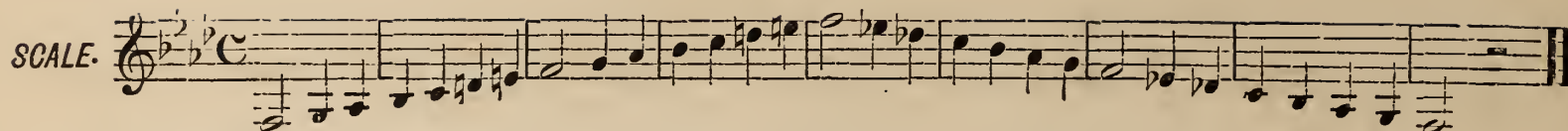
## EXERCISE.



## PRELUDE.



## KEY OF F MINOR.



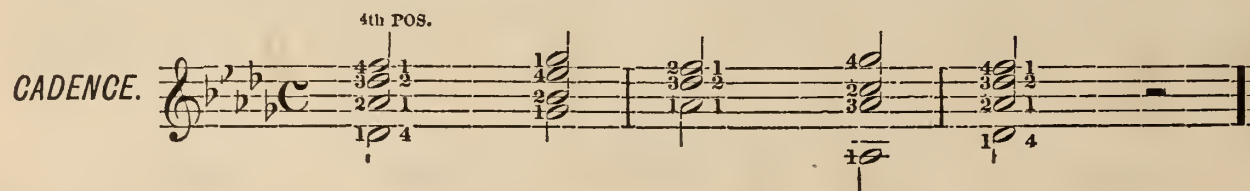
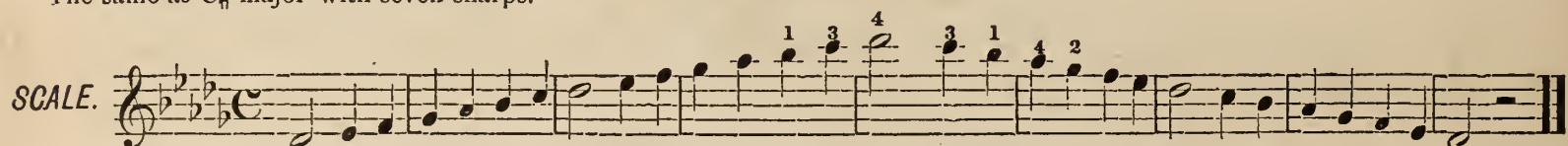
## EXERCISE.



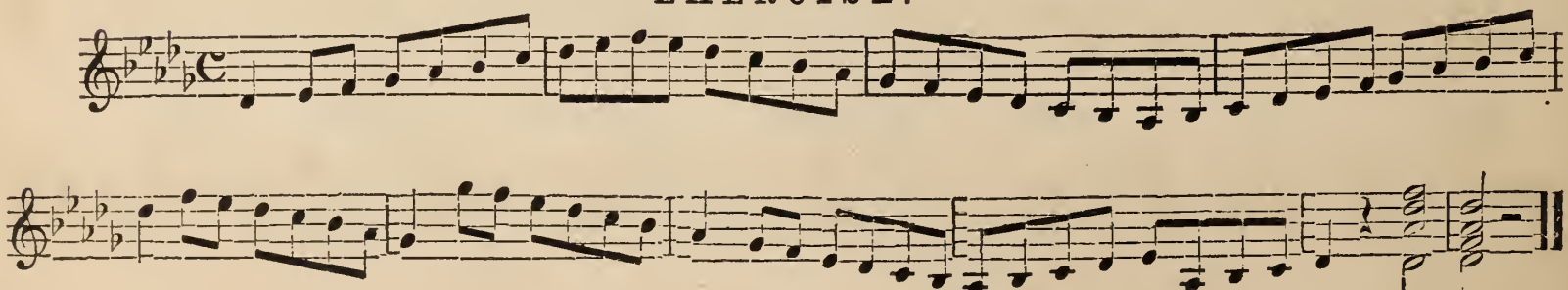
## PRELUDE.

PETITE BARRE.

PETITE BARRE.

KEY OF D $\flat$  MAJOR.The same as C $\sharp$  major with seven sharps.

## EXERCISE.





# PRELUDE.

The image displays a musical score for a piece titled "The Merry Widow". The score is written on two staves, both using a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The music is characterized by a series of eighth and sixteenth notes, often grouped in beams. Fingerings are indicated by numbers 1 through 4 above the notes. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 16. The piece concludes with a double bar line and repeat dots.

KEY OF B $\frac{1}{2}$  MINOR.

SCALE.

1 2 3 4 3 2 1

[illegible]

# PRELUDE.

The musical score for 'The Rose Tree' is presented on two staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The melody consists of a series of eighth and sixteenth notes, with some triplets and slurs. The accompaniment features a steady eighth-note bass line. The piece concludes with a double bar line and a repeat sign.

KEY OF G $\frac{1}{2}$  MAJOR.

SCALE.

SCALE.

[illegible]

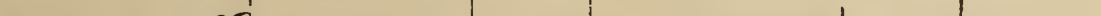
KEY OF E<sup>b</sup> MINOR.

8th POS.....4.....

SCALE

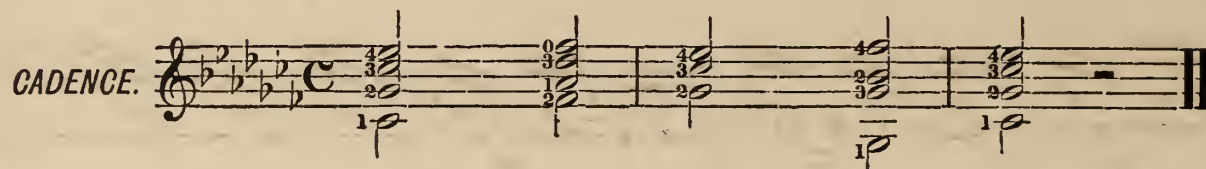
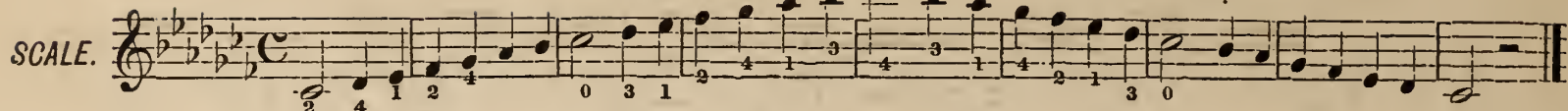
4 1 4 2 1 1 3 4 2 4 3 1 4 3 1 3 0 3

*CADENCE.*



KEY OF C<sup>b</sup> MAJOR.

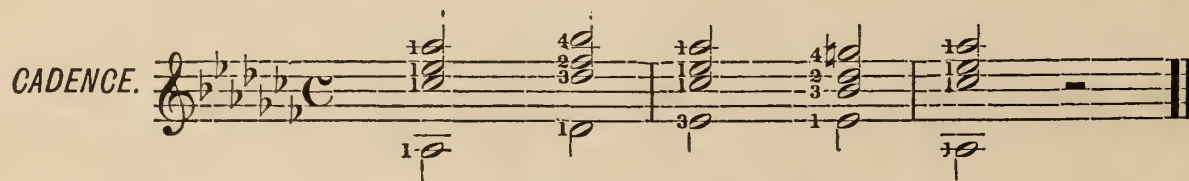
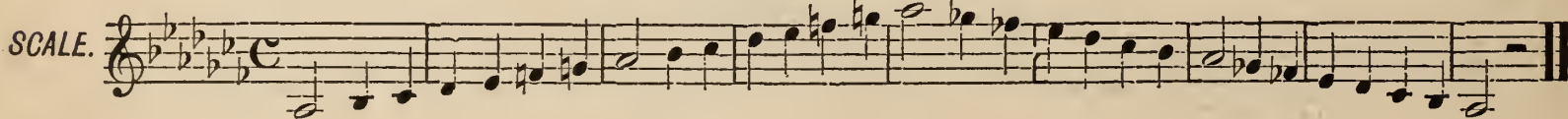
4th POS.



## EXERCISE.



## PRELUDE.

KEY OF A<sup>b</sup> MINOR.

## EXERCISE.





# ACCOMPANIMENTS.

The Guitar is so well adapted and so generally used for accompanying the voice, that a few directions as to the method to be pursued in acquiring the art of using the instrument in conjunction with it, may not be out of place.

It is necessary to be able to sing a simple air with tolerable correctness and in time, and to play scales, chords and arpeggios in the easier keys with tolerable facility. Then select an air or exercise in which the notes are mostly of equal lengths, (See Vocal exercises following). This must be practiced until it can be sung correctly and in time. If necessary, the instrument may be used in playing the air, to assist the voice in sounding the notes correctly. The accompaniment, at first should be in simple chords, moving with the notes of the air, or struck on accented parts of the measure only. Great care should be taken that the voice and accompaniment move together, neither advancing faster than the other. After being able to play a simple chord accompaniment, the learner may proceed to try those having two or more notes for the instrument, to one in the air, taking the same care to keep the two parts moving harmoniously together. When a few such pieces can be sung and played, the great difficulty which some meet in their first efforts at combining the instrument and voice is overcome. The following exercises are well adapted for this purpose.

## VOCAL EXERCISES WITH SIMPLE AND VARIED ACCOMPANIMENT.

The image displays six systems of musical notation, each consisting of a vocal line and a guitar accompaniment line. The vocal lines are written in C major, 4/4 time, and follow the syllable sequence: Do . . . . , Re . . . . . Mi . . . . . Re . . . . . Do . . . . . Re . . . . . Si . . . . . Do . . . . .

The guitar accompaniment lines are written in C major, 4/4 time, and show various patterns of chords and arpeggios. The first system shows simple chords (Do, Re, Mi, Re, Do, Re, Si, Do) with fingerings (1, 2, 3, 4) and accents. The second system shows arpeggios (Do, Re, Mi, Re, Do, Re, Si, Do) with fingerings (1, 2, 3, 4) and accents. The third system shows a more complex pattern of chords and arpeggios. The fourth system shows a pattern of chords and arpeggios. The fifth system shows a pattern of chords and arpeggios. The sixth system shows a pattern of chords and arpeggios.

Mi mi re re do fa fa mi mi re sol sol mi mi fa re mi mi re re do

Re re mi mi do la si re do fa sol sol fa fa mi mi re re do

Fa fa mi mi re sol sol mi mi fa re mi mi re re do

Mi mi re re do fa fa mi mi re sol sol mi mi fa re mi mi re re

do Re re mi mi do la si re do fa sol sol fa fa mi mi re re

do fa fa mi mi re sol sol mi mi fa re mi mi re re do.

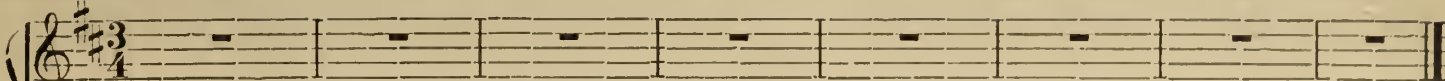



# JUANITA.\*

## A SPANISH BALLAD.

By Mrs. NORTON.

Arr. by JUSTIN HOLLAND.

VOICE. 

GUITAR 

1. Soft o'er the foun - tain, Ling'ring falls the Southern moon; Far o'er the  
2. When in thy dream - ing, Moons like these shall shine a - gain, And daylight



moun - tain, Breaks the day too soon! In thy dark eyes' splen - dor,  
beam - ing, Prove thy dreams are vain, Wilt thou not, re - lent - ing,



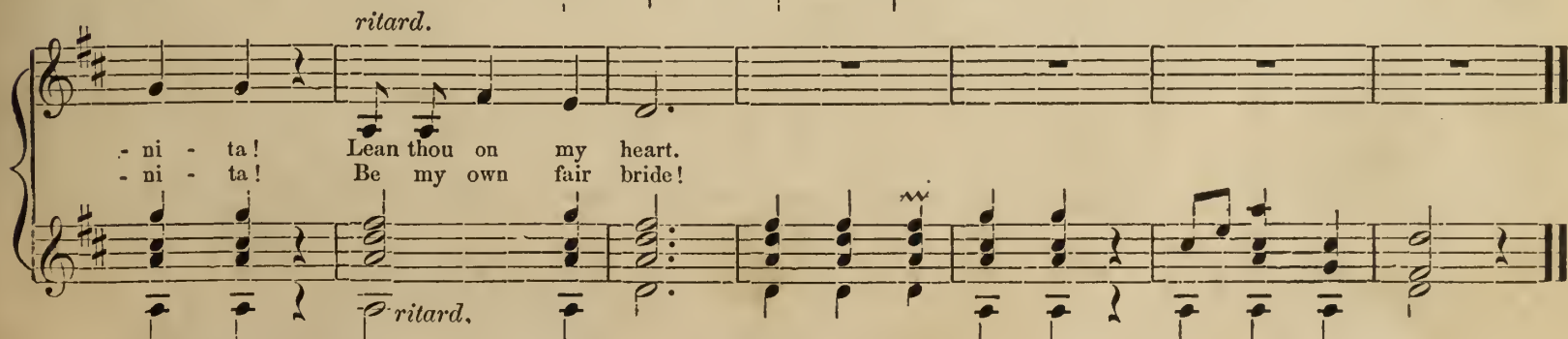
Where the warm light loves to dwell, .. Wea - ry looks, yet ten - der, .... Speak their fond fare -  
For thine ab - sent lov - er sigh, ... In thy heart con - sent - ing, .... To a prayer gone



- well! Ni - ta! Jua - ni - ta! Ask thy soul if we should part! Ni - ta! Jua -  
by! Ni - ta! Jua - ni - ta! Let me lin ger by thy side! Ni - ta! Jua -



*ritard.*  
- ni - ta! Lean thou on my heart.  
- ni - ta! Be my own fair bride!



*ritard.*

\* Pronounced Hwaneeta.



## MAGGIE'S SECRET.

CLARIBEL.

Arr. by JUSTIN HOLLAND.

*Moderato.*

1. O man - y a time I am sad at heart, And I  
 2. Two sum - mers a - go when a brave ship sail'd Far a -

hav'nt a word to say, And I keep from the lass - es and lads a - part In the mead - ow a - mak - ing  
 - way to the gold - en west, O, no - bo - dy knew that my heart went too, For the se - cret I ne'er con -

hay; . . . . . But Wil - lie will bring me the first wild rose, In my new sun - bon - net to wear. . . . . And  
 fess'd; . . . . . A moth - er took leave of her boy that day, I could hear her sob and cry. . . . . As I

Rob - in will wait at the keep - ers gate, For he fol - lows me ev'ry - where . . . But I tell them they needn't come  
 follow'd her back to her drear - y home, But nev - er a word said I . . . . . But I tell them they needn't come

woo - ing to me, For my heart, my heart is ov - er the sea, But I tell them they needn't come  
 woo - ing to me, For my heart, my heart is ov - er the sea, But I tell them they needn't come

woo - ing to me, For my heart, my heart is ov - er the sea.  
 woo - ing to me, For my heart, my heart is ov - er the sea.

3. I sat by his mother one mid summer day,  
 And she looked me thro' and thro',  
 As she spoke of her lad who was far away  
 For she guess'd that I lov'd him too;  
 She turn'd to me fondly and whisper'd low,

I was worthy her sailor boy,  
 My foolish tears they began to flow,  
 Tho' my heart beat high for joy,  
 So you see that they needn't come woeing to me,  
 For my heart, my heart is over the sea.



## WE MAY BE HAPPY YET.

M. W. BALFE.  
*Larghetto Cantabile.*

Arr. by JUSTIN HOLLAND

1. O smile as thou wert  
2. O nev - er name de -

wont to smile, Be - fore the weight of care Had crush'd thy heart and  
- part - ed days, Nor vows you whis - per'd then, Round which too sad a

for a while Left on - ly sor - row there; Some thoughts per-chance 'twere  
feel - ing plays, To trust their tones a - gain; Re - gard their sha - dows

*accel.*

best to quell, Some im - pulse to for - get, O'er which should mem'-ry cease to dwell, We  
round thee cast, As if we ne'er had met, And thus un-mind - ful of the past, We

*f*

may be hap - py yet, We may be hap - py, we may be hap - - - py yet.  
may be hap - py yet, We may be hap - py, we may be hap - - - py yet.

*cres. rall.*

*D.C. Symphony.*

## TAKE BACK THE HEART.

CLARIBEL.  
*Allegretto.*

Arr. by JUSTIN HOLLAND.

1. Take back the heart that thou gav  
2. Then when at last o - ver - tak

- est,  
- en,  
What is my an - guish to thee? . . . . .  
Time flings its fet - ters o'er thee, . . . . .  
Take back the free - dom thou crav  
Come with a trust still un - shak - est,  
en,

Leav - ing the fet - ters to me, . . . . .  
Come back a cap - tive to me, . . . . .  
Take back the vows thou hast spok - en, . . .  
Come back in sad - ness or sor - row, . .

Fling them a - side and be free, . . . . .  
Once more my darling to be, . . . . .  
Smile o'er each pi - ti - ful tok - en, . . . .  
Come as of old, love, to bor - row . . . .  
Leaving the  
Glimpses of

sor-row for me . . . . .  
sun-light from me . . . . .  
Drink deep of life's fond il - lu - sion,  
Love shall re - sume her do - min - ion  
Gaze on the storm cloud and  
Striving no more to be

flee . . . . .  
free . . . . .  
Swift - ly thro' strife and con - fu - sion, . . .  
When on her world weary pin - ion . . . .  
Leav - ing the bur - den to me. . . . .  
Flies back my lost love to me. . . . .

*rall.*

*rit.*



## OVER THE SUMMER SEA.

VERDI.  
*Allegretto.*

Arr. by JUSTIN HOLLAND.

1. O - ver the summer sea,  
2. List! there's a bird on high,

With light hearts gay and free, Join'd by glad minstrelsy Gay - ly we're roaming, Swift flows the rippling tide,  
Far in yon azure sky, Fling - ing sweet mel - o - dy Each heart to glad - den, Hark! its song seems to say,

Lightly the zephyrs glide, *pp* Round us on ev'ry side Bright crests are foaming, Fond hearts en - twin - ing,  
Banish dull care a - way, Nev - er let sorrow stay, Brief joys to sad - den, Fond hearts en - twin - ing,

Cease all re - pin - ing, Near us is shin - ing *leg.* *pp* Beauty's bright smile,  
Who'd be re - pin - ing, While near is shin - ing Beauty's bright smile,

Beauty's bright smile, Ah . . . . . Beauty's bright smile.  
Beauty's bright smile, Ah . . . . . Beauty's bright smile.

## O! YE TEARS!

Words by Dr. MACKEY.

Arr. by JUSTIN HOLLAND.

ABT.

VOICE.

GUITAR.

*mf*

1. Oh! ye tears! Oh! ye tears! That have long refu.ed to flow, Ye are wel - come to my  
 3. Oh! ye tears! Oh! ye tears! 'Till I felt ye on my cheek, I was sel - fish in my

heart; . . Thawing, thaw - ing like the snow; The ice-bound clod has yield - ed, And the  
 sor - row; I was stub - born, I was weak; Ye have giv'n me strength to con - quer, And I

ear - ly snow-drops spring, And the heal - ing fountains gush; And the wil - der-ness shall  
 stand e - rect and free, And know that I am hu - man, By the light of sym - pa -

sing, Oh! ye tears! Oh! ye tears.  
 - thy, Oh! ye tears! Oh! ye tears.



2. Oh! ye tears! Oh! ye tears! I am thank - ful that ye run, Tho' ye come from cold and  
 4. Oh! ye tears! Oh! ye tears! Ye re - lieve me of my pain, The bar - ren rock of

dark . . . Ye shall glit - ter in the sun; The rain - bow can - not cheer us If the  
 pride, . . . Has been strick - en once a - gain; Like the rock that Mo - ses smote A - mid

show'rs re - fuse to fall, And the eyes that can - not weep, Are the sad - dest eyes of  
 Hor - ebs burn - ing sand, It yields the flow - ing wa - ter, To make glad - ness in the

all, Oh! ye tears! Oh! ye tears.  
 land, Oh! ye tears! Oh! ye tears.

5

There is light upon my path,  
 There is sunshine in my heart,  
 And the leaf and fruit of life  
 Shall not utterly depart.  
 Ye restore to me the freshness  
 And the bloom of long ago,  
 Oh! ye tears! Oh! happy tears!  
 I am thankful that ye flow.  
 Oh! ye tears! happy tears.



# DICTIONARY OF MUSICAL TERMS.

**A.** (*Italian*) by, for.  
**ACCELERANDO**, (*It.*) accelerating the movement.  
**ACCOMPANIMENT**, a part added to a principal one by way of enhancing the effect of the composition.  
**ADAGIO**, (*It.*) a very slow degree of movement.  
**ADAGISSIMO**, (*It.*) extremely slow.  
**AD LIBITUM**, (*Latin*), at will, or discretion. This expression implies that the time of some particular passage is left to the pleasure of the performer; or that he is at liberty to introduce whatever embellishments his fancy may suggest.  
**AFFETUOSO**, (*It.*) affectionate, tender.  
**AGITATO**, **CON AGITAZIONE**, (*It.*) with agitation, anxiously.  
**AL**, **ALL**, **ALLA**, (*It.*) to the; sometimes, in the style of.  
**ALLEGREMENTE**, (*It.*) with quickness.  
**ALLEGRO**, (*It.*) somewhat cheerful, but not so quick as *allegro*.  
**ALLEGROTTO SCHERZANDO**, (*It.*) moderately playful and vivacious.  
**ALLEGREZZA**, (*It.*) joy; as, *con allegrezza*, joyfully, animatedly.  
**ALLEORISSIMO**, (*It.*) extremely quick and lively.  
**ALLEGRO**, (*It.*) quick, lively. A term implying a rapid and vivacious movement, but which is frequently modified by the addition of other words; as, *allegro agitato*, quick, with anxiety and agitation, &c.  
**AL SEGNO**, **AL SEG.**, or the character *♩*, signifies that the performer must return to a similar character in the course of the movement, and play from that place to this word *fine*, or to the mark *♩* over a double bar.  
**ANDANTE**, (*It.*) implies a movement somewhat slow and sedate. This term is often modified, both as to time and style, by the addition of other words.  
**ANDANTINO**, (*It.*) somewhat slower than *andante*.  
**ANIMATO**, **CON ANIMA**, **ANIMOSO**, (*It.*) with animation, in a spirited manner.  
**PIACERE**, **PIACIMENTO**, (*It.*) at the pleasure of the performer.  
**APPOGIATURA**, (*It.*) a note of embellishment, generally written in a small character.  
**APPOGIATO**, (*It.*) dwelt, leaned upon.  
**ARIA**, (*It.*) an air or song.  
**ARIOSO**, (*It.*) in the style of an air.  
**ARPEGGIANDO**, (*It.*) passages formed of the notes of chords taken in rapid succession.  
**ARPEGGIO**, (*It.*) sion, in imitation of the harp, are said to be in *arpeggio*.  
**ASSAI**, (*It.*) very, extremely. This adverb is always joined to some other word, of which it extends the signification; as, *adagio assai*, very slow; *allegro assai*, very quick.  
**A TEMPO**, (*It.*) in the regular time.  
**A TEMPO GIUSTO**, (*It.*) in strict and equal time.  
**ATTACCA**, **ATTACCA SUBITO**, (*It.*) implies that the performer must directly commence the following movement.  
**BALLAD**, a short and familiar song.  
**BARCAROLLE**, (*It.*) airs sung by the Venetian gondoliers or boatmen.  
**BEAT**, one of the principal genres in music.  
**BEN**, (*It.*) well; as, *BEN MARCATO*, (*It.*) well marked. This expression indicates that the passage must be executed in a clear, distinct, and strongly-accented manner.  
**BIS**, (*Lat.*) twice. A term which indicates that a certain passage, distinguished by a curve drawn over or under it, must be performed twice.  
**BRILLANTE**, (*It.*) an expression indicating a showy and sparkling style of performance.  
**BRIO**, (*It.*) with brilliancy and spirit.  
**BRIOSO**, (*It.*) with brilliancy and spirit.  
**BRIO**, (*It.*) with brilliancy and spirit.  
**BRISE**, (*Fr.*) sprinkled, broken into arpeggios.  
**CADENCE**, a close in melody or harmony; an ornamental and extemporaneous passage introduced at the close of a song or piece of music.  
**CADENCE**, (*Fr.*) a shake; also, a cadence in harmony; as, *cadence parfaite*, a perfect cadence; *cadence rompus*, an interrupted cadence.  
**CADENZA**, (*It.*) a cadence, or close, at the termination of a song or other movement, introducing some fanciful and extemporaneous embellishment.  
**CALANDO**, (*It.*) gradually diminishing in tone and quickness.  
**CALORE**, (*It.*) with much warmth and animation.  
**CANONE**, (*It.*) a canon, or catch for several voices or instruments.  
**CANON**, a species of uninterrupted imitation.  
**CANTABILE**, (*It.*) in a graceful and singing style.  
**CANTANTE**, (*It.*) a part to be executed by the voice.  
**CAPELLA**, **ALLA**, (*It.*) in the church style.  
**CAPO**, (*It.*) the head, or beginning.  
**CAPRICCIO**, (*It.*) a fanciful and irregular species of composition.  
**CATCH**, a vocal piece in several parts, of a humorous character.  
**CAVATINA**, (*It.*) an air of one movement or part only, occasionally preceded by a recitative.  
**CHANT**, (*Fr.*) a song or melody; the vocal part.  
**CHIE**, (*It.*) then; as, *poco piu che andante*, rather slower than *andante*.  
**CHORD**, a combination of sounds forming harmony.  
**CHROMATIC**, proceeding by semitones, or formed by means of semitones.  
**CODA**, (*It.*) a few bars added at the close of a composition, beyond its natural termination.  
**COLLA PARTE**, (*It.*) implies that the accompaniment must follow the principal part in regard to time.  
**CON**, (*It.*) with; as, *con espressione*, with expression; *con brio*, with brilliancy and spirit.  
**CONCENITO**, (*It.*) concord, agreement. A selection of pieces is sometimes so called.  
**CONCERTO**, (*It.*) a composition intended to display the powers of some particular instrument.  
**CON DOLCEZZA**, (*It.*) with sweetness.  
**CON DOLCE**, (*It.*) mournfully, with pathos.

**CON GRAVITA**, (*It.*) with gravity.  
**CON GRAZIA**, (*It.*) with grace.  
**CON GUSTO**, **GUSTOSO**, (*It.*) with taste.  
**CON IMPETO**, (*It.*) with impetuosity.  
**CON MOTO**, (*It.*) in an agitated style, with spirit.  
**CON SPIRITO**, (*It.*) with quickness and spirit.  
**CRESCENDO**, or **CRES.**, (*It.*) with a gradually increasing quantity of tone.  
**DA**, (*It.*) by.  
**DA CAPO**, or **D. C.**, (*It.*) from the beginning; an expression which is often written at the end of a movement, to indicate that the performer must return to and finish with the first strain.  
**DAL**, (*It.*) by; as, *dal segno*, from the sign; a mark of repetition.  
**DECRESCENDO**, (*It.*) gradually decreasing in quantity of tone.  
**DELICATEZZA**, (*It.*) delicacy; as, *con delicatezza*, with delicacy of expression.  
**DELICATO**, (*It.*) delicately.  
**DIATONIC**, (*Greek*), naturally; that is, according to the degrees of the major or minor scale, or by tones and semitones only.  
**DILUENDO**, (*It.*) a gradual dying away of the tone till it arrives at extinction.  
**DIMINUENDO**, or **DIM.**, (*It.*) implies that the quantity of tone must be gradually diminished.  
**DI MOLTO**, (*It.*) an expression which serves to augment the signification of the word to which it is added; as, *allegro di molto*, very quick.  
**DIVERTIMENTO**, (*It.*) a short, light composition, written in a familiar and pleasing style.  
**DOLCE**, or **DOL.**, (*It.*) implies a soft and sweet style.  
**DOLCEZZA**, or **CON DOLCEZZA**, (*It.*) with sweetness and softness.  
**DOLCEMENTE**, (*It.*) in a sweet and graceful style.  
**DOLOROSO**, (*It.*) indicates a soft and pathetic style.  
**E**, **ED**, the Italian conjunction and; as, *flauto e violino*, flute and violin; *nobilitate ed animato*, with grandeur and spirit.  
**ELEGANTE**, (*It.*) with elegance.  
**ELEGANTE**, (*It.*) with elegance.  
**ELEGANTE**, (*It.*) with elegance.  
**ELEGANTE**, (*It.*) with elegance.  
**ENERGICO**, **CON ENERGIA**, **ENERGICAMENTE**, (*It.*) with energy.  
**ESPRESSIVO**, or **CON ESPRESSIONE**, (*It.*) with expression.  
**ESTRAVAGANZA**, (*It.*) extravagant and wild, as to composition and performance.  
**FACILITA**, (*It.*) a facilitation, an easier adaptation.  
**FANTASIE**, (*Fr.*) a species of composition in FANTASIA, (*It.*) which the author gives free scope to his ideas, without regard to those systematic forms which regulate other compositions.  
**FINALE**, the last piece of any act of an opera, or of a concert; or the last movement of a symphony or sonata, or other piece.  
**FINE**, (*It.*) the end.  
**FORTE**, or **FOR**, or simply *f*, (*It.*) loud.  
**FORTISSIMO**, or *ff*, (*It.*) very loud.  
**FORZANDO**, or **FORZ.**, or *fc*, implies that the note is to be marked with particular emphasis or force.  
**FUOCO**, **CON**, (*It.*) with intense animation.  
**FURIOSO**, or **CON FURIA**, (*It.*) with fire.  
**GALEMENTE**, (*Fr.*) in a cheerful and lively style.  
**GALLOPPE**, (*Fr.*) a gallop; a quick German dance-tune.  
**GALOP**, (*Ger.*) a quick species of dance, generally in 2-4 time.  
**GIUSTO**, (*It.*) in just and exact time.  
**GRACES**, occasional embellishments, sometimes indicated by the composer, sometimes spontaneously introduced by the performer. The most important of these are the *appoggiatura*, the *turn*, and the *shake*.  
**GRANDIOSO**, (*It.*) in a grand and elevated style.  
**GRAN OUSTO**, (*It.*) in an elevated, grand style.  
**ORAVAMENTE**, (*It.*) dignified and solemn.  
**ORAVE**, (*It.*) the slowest degree of movement; also, a deep, low pitch in the scale of sounds.  
**GRAVITA**, (*It.*) gravity; as, *con gravita*, with gravity.  
**GRUPPETTO**, (*It.*) a group of notes; a turn.  
**GRUPPO**, (*It.*) a turn, or grace.  
**GUSTO**, **GUSTOSO**, or **CON GUSTO**, (*It.*) with taste, elegantly.  
**IL**, (*It.*) the.  
**IMITAZIONE**, (*It.*) an imitation.  
**IMPETUOSO**, (*It.*) with impetuosity, impetuously.  
**IMPROMPTU**, (*Fr.*) an extemporaneous production.  
**IMPROVISARE**, (*It.*) to compose or sing extemporaneously.  
**IN**, (*It.*) in; as, *in tempo*, in time.  
**INNOCENTE**, **INNOCENTEMENTE**, (*It.*) in an artless and simple style.  
**INTERLUDE**, an intermediate strain or movement.  
**INTRODUZIONE**, (*It.*) a short introductory movement.  
**ISTESSO**, (*It.*) the same; as, *istesso tempo*, the same time.  
**LARGHETTO**, (*It.*) indicates a time slow and measured in its movement, but less so than *Largo*.  
**LARGHISSIMO**, (*It.*) extremely slow.  
**LARGO**, (*It.*) a very slow and solemn degree of movement.  
**LEGATO**, (*It.*) in a smooth and connected manner.  
**LEGATISSIMO**, (*It.*) exceedingly smooth and connected.  
**LEGEREMENT**, (*Fr.*) with lightness and gaiety.  
**LEGGIARDO**, (*It.*) light, gentle.  
**LEGGIERAMENTE**, (*It.*) lightly, gently.  
**LEGGIERO**, or **CON LEGGIEREZZA**, (*It.*) with lightness and facility of execution.  
**LEGOIERISSIMO**, (*It.*) with the utmost lightness and facility.  
**LENTANDO**, (*It.*) with increasing slowness.  
**LENTAMENTE**, (*It.*) in slow time.  
**LIAISON**, (*Fr.*) smoothness of connection; also, a hand or tie.  
**LOCO**, (*Lat.*) This word implies that a passage is to

be played just as it is written in regard to pitch; it generally occurs after *8va alla*, or *8va bassa*.  
**MA**, (*It.*) but; as, *allegro ma non troppo*, quick, but not too much so.  
**MAESTOSO**, (*It.*) with majestic and dignified expression.  
**MAIN**, (*Fr.*) the hand; as, *main droite*, main gauche, or *M.D.*, *M.G.*, the right or left hand in piano-music.  
**MANO**, (*It.*) the hand. *Mano dritta*, or *destra*, the right hand; *mano sinistra*, the left hand.  
**MARCATO**, (*It.*) in a marked and emphatic style.  
**MARZIA**, (*It.*) a march.  
**MARZIALE**, (*It.*) in a martial style.  
**MELANGE**, (*Fr.*) a composition founded on several favorite airs; a medley.  
**MÊME**, (*Fr.*) the same; as, *même mouvement*, in the same time.  
**NESTO**, (*It.*) mournfully, sadly, pathetically.  
**NESTOSO**, (*It.*) sadly, pensively.  
**METRONOME**, (*Fr.*) an ingenious instrument for indicating the exact time of a musical piece by means of a pendulum, which may be shortened or lengthened at pleasure.  
**MEZZO**, (*It.*) in a middling degree or manner; as, *mezzo forte*, rather loud; *mezzo piano*, rather soft.  
**MEZZO CARATTERE**, (*It.*) implies a moderate degree of expression and execution.  
**MODERATO**, (*It.*) with a moderate degree of quickness.  
**MOLTO**, (*It.*) very, extremely; as, *molto allegro*, very quick; *molto adagio*, extremely slow.  
**MOUREAU**, (*Fr.*) a piece or musical composition of any kind.  
**MORDETE**, (*Fr.*) a heat or transient shake.  
**MORENDO**, (*It.*) gradually subsiding in regard to tone and time; dying away.  
**MOSSO**, (*It.*) movement; as, *piu mosso*, with more movement, quicker.  
**MOTO**, or **CON MOTO**, (*It.*) with agitation.  
**MOVIMENTO**, (*It.*) time, movement.  
**NOBLE**, (*It.*) with nobleness, grandeur.  
**NOBILMENTE**, (*It.*) with nobleness, grandeur.  
**NOTTURNO**, (*It.*) a composition, vocal or instrumental, suitable for evening recreation, from its elegance and lightness of character.  
**O**, (*It.*) or, as, *flauto o violino*, flute or violin.  
**OBLIGATO**, or **OBLIGATO**, (*It.*) a part or parts of a composition, indispensable to its just performance, and which, therefore, cannot properly be omitted.  
**OCTAVA**, or *8va*, (*It.*) an octave. This word is generally joined with *alla* or *bassa*; the first signifies that the passage to which it is applied must be played an octave higher than it is written; the second, that it must be played an octave lower.  
**PASSIONATE**, (*It.*) in an impassioned manner.  
**PATETICO**, (*It.*) pathetically.  
**PATHEIQUE**, (*Fr.*) pathetic.  
**PASTORALE**, (*It.*) a soft and rural movement.  
**PEDALE**, (*It.*) a pedal or stationary bass. In piano-music, this term implies that the performer must press down the pedal which takes off the dampers.  
**PERDENDO**, **PERDENDOSI**, or **PERDEN.**, (*It.*) implies a gradual diminution, both in the quantity of tone and speed of movement.  
**PEU**, (*Fr.*) a little.  
**PIRASE**, a short musical sentence, containing an incomplete idea.  
**PIACERE**, (*It.*) will, pleasure; as, *a piacere*, at the performer's pleasure in regard to time.  
**PIANISSIMO**, or *pp*, (*It.*) extremely soft.  
**PIANO**, or *p*, (*It.*) soft.  
**PIU**, (*It.*) an adverb of augmentation; as, *piu presto*, quicker; *piu piano*, softer.  
**PLANTO**, (*It.*) expressively, plaintively.  
**PLUS**, (*Fr.*) more; as, *plus anime*, with greater animation.  
**POCO**, (*It.*) a little, rather, somewhat; as, *poco presto*, rather quick; *poco piano*, somewhat soft.  
**POCO A POCO**, (*It.*) by degrees, gradually; as, *poco a poco crescendo*, louder and louder by degrees; *poco a poco diminuendo*, softer and softer by degrees.  
**POI**, (*It.*) then; as, *piano poi forte*, soft, then loud.  
**POLACCA**, (*It.*) a slow, Polish dance, in 3-4 time.  
**POLONAISE**, (*Fr.*) time, of a peculiar rhythm.  
**POLONOISE**, (*Fr.*) ical construction, as the melodic members usually terminate on the third quarter of the measure.  
**POMPOS**, (*It.*) in a grand and pompous manner.  
**PORTAMENTO**, (*It.*) the manner of sustaining and conducting the voice; a gliding from one note to another.  
**POSSIBILE**, (*It.*) possible; as, *piu forte possibile*, as loud as possible.  
**POTPOURRI**, (*Fr.*) a fantasia on favorite airs.  
**PRECIPITATO**, (*It.*) in a hurried manner.  
**PRECISIONE**, (*It.*) with precision, exactitude.  
**PRELUDE**, (*It.*) a prelude or introduction.  
**PREMIERE**, (*Fr.*) first; as, *premiere fois*, first time.  
**PRESTISSIMO**, (*It.*) the most rapid degree of movement.  
**PRESTO**, (*It.*) very quick.  
**PRIMO**, (*It.*) first; as, *violino primo*, first violin; *tempo primo*, in the first or original time.  
**QUADRILLE**, (*Fr.*) a French dance.  
**QUASI**, (*It.*) in the manner or style of; as, *quasi allegretto*, like an *allegretto*.  
**QUIETO**, (*It.*) with calmness or repose; quietly.  
**RADDOLCENDO**, (*It.*) with augmented softness.  
**RALDOLCENDO**, (*It.*) with augmented softness.  
**RALLENTANDO**, (*It.*) implies a gradual diminution in the speed of the movement.  
**RAPIDO**, (*It.*) rapidly.  
**RITARD.**, (*Fr.*) aarden, or tag-and to a song.  
**RINFORZANDO**, **RINFORZATO**, or *mf*, or *f*, with additional tone and emphasis.  
**ROMANCE**, (*Fr.*) a short lyric tale set to music.  
**ROMANZA**, (*It.*) or a simple and elegant melody suitable to such words.  
**RONDEAU**, (*Fr.*) a composition of several strains.  
**RONDO**, (*It.*) or members, at the end of each of which the first part or subject is repeated.

**RITENENTE**, **RITENUTO**, (*It.*) a decrease in the speed of the movement.  
**SCHERZANDO**, **SCHERZATO**, **SCHERZOSO**, or **SCHERZ.**, (*It.*) in a light, playful, and sportive manner.  
**SE**, (*It.*) a sign; as, *al segno*, return to the sign; *dal segno*, repeat from the sign.  
**SEQUE**, **SEQUITO**, (*It.*) now follows; or, as follows; as, *segue il coro*, the chorus follows; *segue la finale*, the finale now follows. It is also used in the sense of, in similar, or like manner, to show that a subsequent passage is to be played like that which precedes it.  
**SEMPLICE**, **SEMPLICEMENTE**, (*It.*) with simplicity, artlessly.  
**SEMPRE**, (*It.*) always; as, *sempre staccato*, always staccato or detached; *sempre forte*, always loud; *sempre piu forte*, continually increasing in force.  
**SERIOSO**, (*It.*) in a serious style.  
**SERPEGGIANDO**, (*It.*) gently and silently creeping onwards, quietly advancing.  
**SFORZATO**, **SFORZANDO**, or *sf.*, (*It.*) implies that a particular note is to be played with emphasis.  
**SICILLANO**, (*It.*) a movement of a slow, soothing, pastoral character, in 6-8 time, resembling a dance peculiar to the peasantry of Sicily.  
**SINFONIA**, (*It.*) a symphony or orchestral composition in many parts.  
**SLENTANDO**, (*It.*) a gradual diminution in the time or speed of the movement.  
**SMORZANDO**, (*It.*) a gradual diminution as to tone.  
**SOAVE**, (*It.*) in a soft, sweet, and delicate style.  
**SOGGETTO**, (*It.*) the subject or theme.  
**SOLI**, plural of *SOLO*, (*It.*) implies that two or more principal parts play or sing together. Such parts, of course, are never doubled.  
**SOLO**, **SOLA**, (*It.*) alone.  
**SOLO**, (*It.*) a composition, or even a passage, for a single voice or instrument.  
**SONATA**, (*It.*) a composition consisting of several SONATE, (*Fr.*) movements, generally for a single principal instrument, with or without accompaniments.  
**SOSTENUTO**, or **SOST.**, (*It.*) sustained, continuous in regard to tone.  
**SPIRITO**, **CON SPIRITO**, (*It.*) with spirit.  
**SPIRITOSO**, (*It.*) with great spirit.  
**STACCATO**, (*It.*) implies that the notes are to be played distinct, and detached from one another.  
**STESSO**, (*It.*) the same.  
**SUBITO**, (*It.*) quickly; as, *colli subito*, turn quickly.  
**SUITE**, (*Fr.*) a series, a collection; as, *une suite de pieces*, a series of lessons.  
**SYNCOPE**, (*It.*) in a constrained and syncopeated style.  
**SYNCOPEATION**.—When a tone begins on an unaccented part of a measure, and is continued in the next part of the measure or on the first part of the succeeding measure.  
**TACET**, (*Lat.*) implies that during a movement, or part of a movement, some particular instrument is to be silent; as, *flauto tacet*, the flute is not to play.  
**TANTO**, **NON**, (*It.*) not so much; not too much.  
**TARDO**, (*It.*) slowly, in a dragging manner.  
**TEMA**, (*It.*) a subject or theme.  
**TEMPESTOSO**, (*It.*) in a tempestuous manner.  
**TEMPO COMODO**, (*It.*) in a convenient degree of movement.  
**TENDREMENT**, (*Fr.*) affectionately, tenderly.  
**TENERAMENTE**, **TENERO**, or **CON TENEREZZA**, (*It.*) tenderly.  
**TENUTO**, or **TEN.**, (*It.*) implies that a note, or notes, must be sustained or kept down the full time.  
**THEME**, (*Fr.*) a subject.  
**TIMOROSO**, (*It.*) with timidity and awe.  
**TRANQUILLO**, **TRANQUILLAMENTE**, or **CON TRANQUILLEZZA**, (*It.*) tranquilly, composedly.  
**TREMENDO**, (*It.*) with a tremendous expression, horribly.  
**TREMENDO**, (*It.*) implies the reiteration of a TREMULATE, note or chord with great rapidity.  
**TREMOLO**, (*It.*) so as to produce a tremulous kind of motion.  
**TRILLANDO**, (*It.*) a succession of shakes on different notes.  
**TRILLE**, (*Fr.*) a shake, a trill.  
**TRILLO**, (*It.*) a piece for three voices or instruments.  
**TRIO**, (*It.*) a piece for three voices or instruments. This term also denotes a second movement to a waltz, march, minuet, &c. which always leads back to a repetition of the first or principal movement.  
**TRIPLET**, a group of three notes, arising from the division of a note into three equal parts of the next inferior duration.  
**TUTTA FORZA**, (*It.*) with the utmost vehemence, as loud as possible.  
**TUTTA**, (*It.*) all; a term used to point out those passages where all the voices or instruments, or both, are to be introduced.  
**UN**, (*It.*) a; as, *un poco*, a little.  
**VALCE**, (*It.*) a waltz.  
**VALSE**, (*Fr.*) a waltz.  
**VELOCE**, or **CON VELOCITA**, (*It.*) in rapid time.  
**VELOCISSIMO**, (*It.*) with extreme rapidity.  
**VIBRANTE**, (*It.*) a peculiar manner of touching the keys of the piano.  
**VIGOROSO**, **VIGOROSAMENTE**, (*It.*) boldly, vigorously.  
**VISTAMENTE**, (*It.*) with quickness.  
**VITE**, (*Fr.*) with quickness and animation.  
**VIVACE**, **VIVAMENTE**, or **CON VIVACITA**, (*It.*) with quickness and animation.  
**VIVACISSIMO**, (*It.*) with extreme vivacity.  
**VIVACITA**, (*It.*) vivacity.  
**VIVO**, **CON VIVEZZA**, (*It.*) animated, lively.  
**VOCE**, (*It.*) the voice.  
**VOLANTE**, (*It.*) in a light and rapid manner.  
**VOLTA**, (*It.*) time of playing a movement; as, *prima volta*, the first time of playing, &c.  
**VOLTI SUBITO**, or *V. S.*, (*It.*) turn over quickly.  
**WALTZER**, (*Ger.*) a waltz.



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TO READ AND STUDY.

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HOW SHALL I TEACH? (38 cts.) by L. Mason.

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CHORUS CHOIR INSTRUCTION BOOK, (\$1.25) by A. N. Johnson, contains what is called the "Natural System" of teaching singing. It is the Lowell Mason system simplified and clarified, and is well worth the study of teachers. The book itself is an excellent class book, but of necessity contains so much matter as to render it large and more expensive than ordinary class books.

There ought to be other valuable books of the same class; but as there are not, teachers should not fail to examine this small list.

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